

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 21.

NEW YORK: SATURDAY, MAY 24, 1879.

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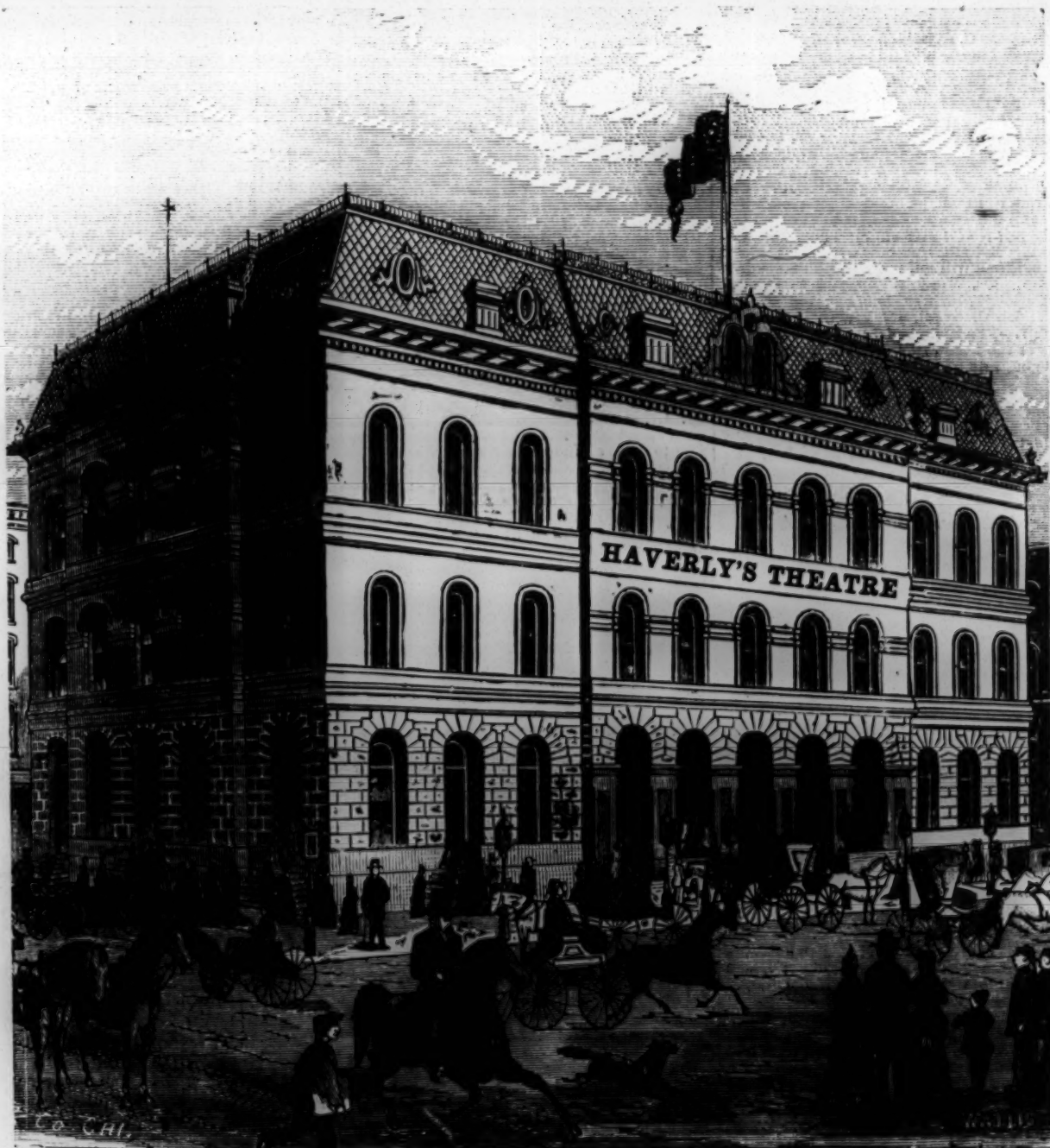
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DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

Business has not been very brisk during the past week. People have begun to turn their attention to summer sports in place of the drama. Another unfortunate week for the Howard is to be recorded. It opened but two nights of the week in Hardenbergh's new piece, *The Mirror*, thus proving our statement of last week (that the legitimate drama can not flourish in this place), the publishing of which caused the management to feel quite indignant with the writer. In a few moments' conversation, however, they were compelled to admit that this was not the place for the drama, but suited only for variety performances. This was our opinion, given in last week's issue, based upon a review of the past season. The day of the drama has undoubtedly gone by, and variety alone will thrive at the Howard. We were much surprised when we found that the management had taken our remark so much to heart. Of Mr. Hardenbergh's piece, *The Mirror*, which was a failure, nothing particular can be said. It is the same style as *Ten Nights in a Bar-Room* and *Hot Corn Girl*—pieces which were virtually dead ten years ago. Mr. Hardenbergh played his part with much energy and judgment, and Mr. Buckley was extremely good in his business, although it is not just the line suited to display the abilities of this young actor. The rest of the company were very good. Taking it all in all, the piece was a good one, but it was too late in the season to bring out a new play and have it a success.

Tony Pastor opened for one week at this place on Monday night. The boys had been waiting for some time for a show which they could enjoy and they showed their appreciation by filling every part of the house, and meeting, with a hearty welcome, the familiar faces as they came before them. This verifies our statement that the Howard is not the place for the legitimate drama—that variety alone can flourish there.

Fred Stinson, manager of the Howard, is to have a benefit tendered him, 28th.

BOSTON MUSEUM.—Our boys and the miniature Pinafore have been the attraction day and evening the past week. The Pinafore company have done the best of the two, however, crowds flocking to see the children and hear them sing. The Snowball, Sydney Grundy's three-act farcical comedy, was produced for the first time at the Museum, on Monday evening. The piece was well received and will probably be a success.

PARK.—The second week of *Engaged* has proved as successful as the first.

GAITY.—Joseph K. Emmet will remain one week more at this theatre. His engagement cannot be called a very successful one. Dollie Bidwell appears here June 2.

GLORIE.—Robson and Crane are nightly filling the house to overflowing, with the *Comedy of Errors*. Their performance of the two Dromios is too well known to require comment.

BOSTON.—Pinafore still continues its wonderful run at this place. Fatinizta in rehearsal.

Brooklyn.

PARK.—Haverly's *Mastodon Minstrels*, as was anticipated, proved a great success here last week. They remain another week, and on Monday evening played to such a house as promises their drawing power to continue. The programme is entirely changed, and is even better than its predecessor, the principal features being the mammoth song-and-dance, "The Cotton Pickers," and a ludicrous after-piece, entitled, *Pea-Tee-Bar-None's*, which keeps the audience in a continual roar. Next week, Harrigan and Hart and combination, in their popular *Mulligan Guard Ball*. Wide-awake Manager Col. Sinn then presents the *Miniature Pinafore* co. (which is now playing at Wallack's) at matinees, and Ford's *Adult* co. in the evening.

ACADEMY OF MUSIC.—On Monday evening *Banker's Daughter*, by the Union Square co., under management of John P. Smith, was presented to a light but an appreciative audience. Aside from the long waits between the acts, consequent upon the changing of scenery, the performance was marked by an air of general completeness, the duel scene being especially good, and was loudly applauded by the audience. H. F. Daly assumed the part of John Strebellow, and played exceedingly well. The balance of the characters were well sustained, and each received their full share of recognition. The play will be continued for one week.

Williamsburg, L. I.

NOVELTY.—The Union Square Theatre co. gave a delightful performance of *The Banker's Daughter* here last week. They were welcomed throughout by packed houses. Standing-room was at a premium after Tuesday night. The play was put on to the best advantage, most of the scenery being new. Messrs. Theall & Carton deserve much praise for their liberality and good taste. J. B. Polk gave a splendid performance of G. Washington Phillips. Frank Lozee does well; he was strong and forcible as Count de Carojack. Harold Rutledge was fairly sustained by Waldon Ramsey. A. P. Haughon appeared rather awkward for a French art critic. Sara Jewett was very pleasing as the banker's daughter. Made Harrison has improved wonderfully; she plays Mrs. Brown to perfection. 19th, inauguration of Summer season. Snowball and Delicate Ground were produced to a small audience with the following in the cast: George Clarke, Linda Dietz, B. F. Ringgold, Charles Fisher, W. J. Leonard, Dora Goldthwaite, Lillian Cleves Clarke, and Pearl Eyttinge. 26th, under the management of W. Henderson of the Standard Theatre, New York, Pinafore, with Eva Mills as Josephine.

Philadelphia.

WALNUT.—George C. Boniface and comb. opened for one week at this theatre on Monday, in *The Soldier's Trust*. George Boniface assumed the role of Corporal Antoine, in which character he appeared at this theatre the past year, and then, as now, won the applause of very intelligent audiences. The troupe consists of C. L. Graves, C. C. Jordan, Thomas Chapman, G. C. Boniface, Jr., H. J. Holliday, Marie Clara Hastings, Pertie Harrison and Eva West. Opening house moderate. Monday next, G. Swayne Buckley in *Devotion*.

ARCH.—Mrs. John Drew ("the queen of comedy") is appearing this week, in old comedies, supported by a well and carefully selected company. Monday and Tuesday *The School for Scandal*. There is undoubtedly no better Lady Teazle on the stage than Mrs. Drew. Wednesday and Thurs-

day evenings *Wives as They Were* and *Maid as They Are*. Friday and Saturday evenings, *The Jealous Wife* and *Paul Pry*. In these comedies Mrs. Drew has already appeared before the public on various occasions, and one can never tire of seeing her. Next Monday Warde and Barrymore combination.

PARK.—Gilbert's *Wicked World*, with Mr. and Mrs. Charles Walcott in the principal roles, is being performed this week. The scenery and costumes are very handsome, the latter having been made in Paris for Mr. Abbey of New York (who intended to produce this piece in that city). The other characters are filled by the Walnut Street Theatre company. This piece is preceded each evening by the comedy of *A Pretty Piece of Business*. 26th, Neil Burgess in *Widow Bedott*.

CHESTNUT.—Adele Belgarde opened at this theatre on Monday last to a fair house, appearing as Julia in *The Hunchback*. She is supported by Horace Wall's dramatic co. During the week she appears as Romeo, Pauline in *Lady of Lyons*, Rosalind in *As You Like It*, and as Hamlet. 26th, Mordant-Evans Dramatic co. June 2, Fatinizta.

NORTH BROAD.—Pinafore and Contrabandists are still popular at this theatre, and continue to draw excellent houses.

MESSRS.—The original and immortal Dr. Simon M. Landis with his own tragic co., opened before a large house in Hamlet on Monday, and will undertake this tragedy the entire week, unless interrupted by the warm and unusual reception accorded this great Shakespearean scholar. If he can outlive this week he will appear as Richard III. next Monday.

Chicago.

MAY 18.

McVICKER'S.—The Warde-Barrymore comb. have appeared in *Diplomacy* this week, and, I regret to say, to very small audiences. Mr. Barrymore was again Julian Beauchere, and both looked and acted as well as when he first essayed the character upon this stage. No trace of the severe ordeal he has passed through was visible. 26th, the Summer season of light opera begins, with Pinafore by the New York Standard east, excepting Eva Mills, who will be replaced by Marie Stone.

HAVERLY'S.—Uncle Sammy Colville has taken in the most money here this week. 19th, Lester Wallack opens here in *My Awful Dad*, instead of *Ours*, as was first intended.

HOOLEY'S.—Kate Claxton has played to very light business in *Reade's Double Marriage*. C. A. Stevenson is the only actor of any intelligence in the party. 19th, Pauline Markham's Pinafore co. 26th, Louise Pomeroy and co. in *Adirondacks*, which is certainly a breezy name for a play this warm weather.

ITEMS.—The Chicago Church Choir Pinafore open at Haverly's June 9.—Jno. Hinds' co. exploded at Madison, 12th.—Harry Hapgood plays W. T. Melville and a co. in *Our Boarding-House* at Joliet, 26th.—McKee Rankin will prosecute Kendall, the Iowa manager, who is performing *The Danites*.

Warde and Barrymore have lost about \$10,000, and will not run a combination next season. Mr. Warde is engaged to support McCullough.—Harry Pearson, old man of McKee's late co., will benefit at Hooley's June 7.—Phil Simmonds, late business manager of the *Diplomacy* co., leaves them here, and goes into business in this city.

San Francisco.

MAY 12.

Dion Boucicault has come and gone—so has the election—one leaves a pleasant and happy recollection; the other a feeling of general gloom and sadness. Boucicault takes a nice penny or two back with him, besides other trophies not visible to the general public. The management of the California have no cause for complaint, because they have won considerable glory. They have kept even and possibly a trifle ahead on the engagement. But for the election week they would have realized a fine profit. The Davenport follows Dion, and the indications are very encouraging. Augustin Daly's popular play of *Pique*, that Jeffreys-Lewis caused to fail, will receive a new interpretation at the hands of the dashing Fanny. She reopens in *Rosalind* for two nights to get ready for *Pique*. She stays two weeks, unless the engagement is renewed at Baldwin's. She has a fine offer to go there, but thinks it hardly honorable to the California management, and unless some agreeable arrangement is effected between Barton, Hill, and Lawlor and Maguire, she will close on the 25th, and after an excursion with her sister Florence (who is here with her) to the California tropics, big trees, etc., will send her way East to get ready for the Fall campaign. She will be followed at the California Theatre by Lawrence Barrett.

BESS STREET.—Barney Macauley has come and, in the language of the author of *Uncle Dan'l*, he has "collared the whole gang." He has made a tremendous hit, and during the election week his business has been fine and constantly growing. He came quietly, unheralded, almost unannounced, but the sale of seats and steady increase shows how hard he has hit them. He plays three weeks more, to be followed by the Berger Family and Sol Smith Russell. Mr. Locke is getting up a Pinafore party, and I think that's what sent C. R. Gardiner out here. The papers do not favor it, thinking Pinafore is N. G. I know little about it, but it seems as though there must be something in it from its success in the East.

BALDWIN'S.—The stock co. in *A Fast Family*—announced as "a great success from Wallack's." I do not remember to have seen it announced in any of the Eastern papers as a Wallackian success, but as Tom Maguire would not tell anything untrue, I suppose I have overlooked it. The *Dramatic News* correspondent sticks to Tom. Well, I think that's right. "Birds of a feather," you know. By the way, some of the principal professionals here say that it is getting disreputable to be seen with a copy of the *News* in their hands. You see all things right themselves. Strakosch is the only man here who has a good word to say for the *News*, and he is very quiet about it. Boucicault, Davenport, Joel, O'Neil, Fred Maeder—in fact, all the professionals have ceased reading it. Joe Murphy, Jim Heane and Victoria Loftus still buy it, and say they don't care who knows that they read it. The Strakosch opera business, on the average, has been good. Thursday night Litta, as Lucia, to fearfully bad business; Aida to very big business. The subscribers, who put up \$2.50 a ticket for twenty, make a big kick because they expected more operas, but it is easier for the redoubtable Max to repeat, and he does it. The next time they subscribe for an opera, why, they—don't subscribe—that's all. Max talks Pinafore, and has Florence Davenport out here for Josephine, if he can make up the balance of the

cast. Cary wants to play *Buttercup*, and there the cast for the opera stops. I think he will do it one night to a big house.

METROPOLITAN TEMPLE.—Mrs. E. Locke's Pinafore have announced their representations to commence a week from Wednesday.

ITEMS.—Leavitt and the Hyer Sisters are up in Oregon to bad business, while the Berger Family are there doing well.—Fanny Davenport has an offer from Fred Bent for that country, which I hear she has declined.—Fred Maeder is offered the stage management of the Bella Union for a year, which he is seriously considering.—A very pretty California actress went East this morning with Dion Boucicault.—Marcus Mayer is doing Fanny Davenport's business in this city, and a glance at the newspapers shows at once that he has not forgotten his old-time ability.

Baltimore, Md.

HOLLIDAY.—Manager Albaugh's benefit took place on Wednesday (14th), the programme opening with *Ingomar*. Mr. and Mrs. Albaugh playing the leading roles, supported by W. H. Boker, H. W. Curley, A. H. Canby, F. Connolly, Mrs. S. K. Chester, and others. The performance was very fair. This was followed by recitation, *The Blue and the Gray*, by S. K. Chester, after which Mr. Chester presented Manager Albaugh with a handsome cane from his employees. Then was given the trial scene from *Henry VIII.*, Sophia Langdon Gilpin as Queen Katherine. This being her first appearance upon the stage, she did as well as could be expected of any novice, but it is a great mistake for any one, no matter how much talent they may have, to make their debut in such a difficult role as this. George W. Howard as Sarah's Young Man, with Edie Johns as Sarah, received an enthusiastic reception. The *Burlesque Pinafore* by the "Choral Society" of Baltimore concluded the evening's entertainment.

Mr. Albaugh has done all that he could to elevate this theatre to a first-class place of amusement, giving first-rate attractions during the season, which has been a successful one in every way. Michael J. Langan, the actor, died here on the 16th, leaving a wife and two children. He appeared last at the Broad Street Theatre, Philadelphia, supporting Jefferson in *Rip*.

St. Louis.

OLYMPIC.—Of course all St. Louis theatre-goers have, for a number of years, entertained a very strong desire to see Lester Wallack, and now that they have seen him, the desire to see more of him is greater. No other actor in America ever made a more instantaneous and lasting impression than Wallack did here, leaving the large and fashionable audiences that greeted him during the past week. The great faith heretofore placed in a New York judgment of a play, actor or actress, which was so badly shaken by the presentation of *Engaged* week before last, has been all the more firmly established by the appearance of Lester Wallack. No ostentatiousness, no fulsome flattery, no gorgeous display of advertising, but the simple announcement of Lester Wallack as Hugh Chalote and Adonis Evergreen, caused no misapprehension, and we look for only the conventional, polished and artistic performance of all New York favorites. We were not prepared for the wonderful ease and grace with which he handles himself, nor the culture and refinement of the humor he invests his characters with; but when he came St. Louis was astonished, then delighted, then enthusiastic. It required some time for him to wear off the effect *Engaged* had made on his audience, and what he lacked in Hugh Chalote he more than supplied as Adonis Evergreen. The company supporting him was an excellent one, not a vestige of incompetency existing even in the minor characters.

Next week, the last of the season, Betty Mitchell, a great St. Louis favorite, appears in *Lady of Lyons* and *Hamlet*. Mitchell is a favorite because of his marvelous good nature; an audience may cover the stage with potatoes, onions and cabbage in an endeavor to get him into a striking attitude, but his good nature in submitting to such things and his agility in dodging any and all missiles playfully tossed at him, have made him what he is and always will be—the greatest tragedian on earth.

ITEMS.—During Lester Wallack's pleading of an imaginary case, in the first act of *My Awful Dad* on Thursday night, a piece of stucco fell from the ceiling and struck a "baldy" in the parquette on the head. Mr. Wallack and Rosa Rand, who were on the stage at the time, seemed to enjoy the mishap equally as well as the audience. Mr. W. gives the stucco credit for producing as much merriment as himself.—**THE MINOR** can be had of Willie Gray, 306 and 509 Olive street, and at St. Louis Book and News Co., 307 N. 4th street.

Cincinnati, O.

MAY 18.

GRAND OPERA HOUSE.—The Jane Combs comb. closed a very unsuccessful week's engagement last evening. *Engaged* did not draw, although splendidly presented. Jane Combs was a capital Belinda Treherne. The feature of the performance, however, was Owen Fawcett's *Cheviot Hill*. The co. leaves for Louisville to-night, where it carries a week.

Harry Lewis, the treasurer of the Grand, will have a benefit to-morrow night. Harry is a great favorite, and will, no doubt, fare well.

On Tuesday the Colville Folly troupe came with a new burlesque, entitled *Cincinnati Schooner Pina-1*, with Gus Williams as the Admiral.

HUCK'S.—Barry Conlan's engagement in *Faugh-a-Ballagh* was a failure, but that was by no means the fault of the actor. The promised support was not given, and the star withdrew before the middle of the week. James Douglas was cast for an important role, but failed to put in an appearance. Wednesday night Conlan was non est; the curtain was rung down, and the audience dismissed. Thursday night the stock presented Oliver Twist—with a very decided "twist" in some parts of it. To-night, *Our Boarding-House*.

To-morrow night Louise Pomeroy begins an engagement, supported by her own company, with W. H. Locke as leading man. She will open in the *Adirondacks*, which play has been moderately successful, wherever presented. We predict a successful engagement for Miss Pomeroy.

ITEMS.—This is the last week of the regular season at the Grand.—Lulu Stevens is going to "double" with George Purdy, leader of the Oates Opera orchestra. Lulu is a Cincinnati girl.—Twelfth orchestra concert, 29th.—Hueck's closes week after next.

Detroit, Mich.

MAY 18.

Manager Davey's annual benefit occurred the 12th inst., and a \$2,500 house greeted him, the largest audience that the house had held for some time. Nothing need be said in particular of the performance. It would be unfair to individualize, as all contributed their services alike, from John McCullough down to the supes who swept the stage. On being called upon for a speech, Mr. Davey made a few remarks expressing his great pleasure and thanks to the people of Detroit for the generous support given him in his enterprise, and as he was about retiring, Mayor Langdon stepped out of a private box with an elegant basket of flowers (a donation from a charitable institution) and told him in what esteem he was held by the people of Detroit, etc.

Mr. Davey left last week for New York to arrange dates, etc., for next season, and to take a short season at the seaside with his numerous professional friends. Messrs. Hough and Shaw, assistant manager and treasurer respectively of the Detroit, take their benefit the 30th.

At Whitney's, Wilhelm booked for one concert, 25th, and Grover's Boarding-House, 29th, 30th and 31st.

A Summer season is to be inaugurated at Whitney's this week, the idea being that the numerous disengaged professionals now in the city will give performances of comedies, farces, etc., at lowest possible prices, thereby giving means of attending the theatres to the poorer class of theatre-goers, and also providing incomes for the above-said professionals. **ITEMS.**—Manager Whitney is looking around for new fields to conquer, and we would not be surprised to find him opening at the Memphis, Tenn., Opera House in the Fall, and also adding more cities to his present circuit.—Detroit is a favorite summering place for professionals, and many members of Davey's company will stay here.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Monday and Tuesday night we had an amateur company in Pinafore, and much improvement was shown in what had seemed good at their former representations. Very little was lacking, and most of that behind the scenes, to make the performance rank with that of any professional company. The little details of dress and "make-up," so well understood by professionals, were overlooked by the several artists, and as a consequence, really pretty faces appeared plain from the effect of the footlights, etc., and certain incongruities of dress were apparent, that a knowledge of stage effects would have corrected. As to the singing, we have no criticism to make; it was good. Each one seemed to vie with the other in rendering his or her part perfectly, and the chorus was excellent.

Thursday evening we had Modjeska as Camille. We were fully prepared to witness an original character and to see fine acting, but we confess we were thoroughly surprised. Matilda Heron was, of course, in our mind a sort of standard to gauge our estimate by, but before the first act was over, we had thrown our standard away and found ourselves trying to remember the Lady of the Camille as given in the novel by Dumas. Modjeska's Camille is neither; it is a creation of her own, made from Dumas' story, and far transcending in firmness of delineation the palmeriest days of the great Matilda. While tender tears flow in the audience than in many sensational representations, you could see the finest sympathy in almost every face as the ravages of the dreaded disease slowly encroached upon her. We hope soon to see this fair star again. Modjeska had a full house, made up of our very best citizens, and call after call showed how thoroughly they appreciated her rendition of the part. Her support was good.

This week we have the *Weatherly* comb. in *Hobbies*, on Thursday.

Columbus, O.

COMSTOCK OPERA HOUSE.—The performance of H. M. S. Pinafore, 15th and 17th, by the Guard-Amphion comb., was successful in every way. Crowded houses, brilliant audiences, hearty applause, many baskets of flowers, numerous encores—all attested to the popularity and appreciation of this really charming opera. On the stage everything went smoothly under the direction of Edward McGannon, stage-manager, who, with Prof. Schoppelric and his efficient orchestra, deserve no little praise. Fannie Manette made as pleasing a Josephine as could be desired, and Allan Dennison's Sir Joseph is said, by good authority, to have no superior among professionals. Kate Comstock was good as Little Buttercup, while Tillie Gemunder was particularly bright as Hebe. W. H. Lott, one of our best tenors, personated the sorrowful Ralph most acceptably. Several innovations, not by Gilbert and Sullivan, were introduced, such as ballads by each of the leading soloists, a drill by the Governor's Guard and an awkward squad, and were well received. A word should be said for the bevy of charming female relatives of Sir Joseph, and the numerous able seamen, thirty-five all told, who made an excellent chorus.

Leonard Grover's Comedy co., with the *Judicious Our Boarding-House*, 20th and 21st. Jane Combs and comb. in *Engaged*, 30th and 31st.

Grand Opera House is to be the name of the old Athenaeum when remodeled. Manager Morris of the Southern Ohio Circuit has leased the place, and says he will have the finest house in the West. We will wait and see. Surely the announced improvements will make it far superior to Comstock's Opera House, the managers of which will now have to wake up, and do something by way of competition.

ITEMS.—Charles S. Ammel has arrived home to spend the Summer.—Turk Home, Mercury correspondent, has gone to Chicago to accept a position with Jack Haverly.

Albany, N. Y.

LELAND OPERA HOUSE.—George C. Boniface, supported by C. L. Graves' co., appeared 12th, 14th and 15th, in *The Soldier's Trust*, the martial melodrama which F. C. Baugs presented here last Winter. This class of attraction seldom pays in Albany, and although Mr. Boniface has many personal friends here, he played to wretched business. The average Albanian, and all of our legislative theatre-goers, want to be amused when they go to an entertainment. Mr. Boniface's support was quite ordinary. Lotta played *Musette* 15th, and *La Cigale* 16th and 17th. She is a great favorite here, and drew very large houses. Lotta's version of *La Cigale* differs somewhat from the dramatization which Edie Ellisler uses, and is a better piece of literary work. The support is quite as good as Mr. Albaugh's stock furnished last season. Mr. Sullivan was ill at ease and forgot his lines in *Cigale*, an unusual thing for such an old stager. C. D. Bainbridge was remarkably good.

ITEMS.—Lotta closed her season here.—

Mr. Albaugh's regular season also closed 17th inst., although a few attractions may yet come. Lotta always attends St. Peter's Church (Epis.) when in Albany.—Clement Bainbridge, who has many friends here, is a genial gentleman, and a rapidly improving actor. He is the hero of a charming romance with a St. Agnes school girl.—Charlene Weidman and George Boniface are graduates of the old Division Street Theatre.—Mr. Lloyd repeats Pinafore in June, and the Boston Pinafore co. threaten a visit.—Agnes Proctor has captured all the press men in Albany, even the resolute and flinty-hearted Adonis of the Argus.

Keokuk, Ia.

MAY 17.

A light audience witnessed *The Danites* last evening. Soon after the beginning of the fourth act, and before Louis Aldrich's great "paralytic scene" as Parson, McKee Rankin suddenly left the stage and the curtain was hastily rung down. It remained so for over five minutes, during which time loud talking was heard behind the scenes, and it was evident that there was a row in progress. Then the curtain went up and the play proceeded. Meantime the curiosity of the audience became pretty well aroused to know what the trouble was, and one of our citizens started to ascertain, but just as he entered the door leading to the stage the curtain went up. At the close of the performance Mr. Rankin was questioned as to the cause of the interruption. He said it was a private matter, in which the public had no interest, and refused to give any information concerning it. He would say this much, however, that not a word of the play was omitted. From parties who were behind the scenes and overheard the squabble, though, it was learned that in the cabin scene Mr. Rankin grasped Bessie Hunter, who plays the Widder, with considerable severity, pinching her arm. She became indignant and threatened to leave the stage. Then the curtain went down and the dispute followed, in which Miss Hunter did go off the stage, but was prevailed upon to return and finish the play. We understand, however, that she leaves the company at this place. The interruption caused quite a commotion among the audience for a few moments.

Louisville, Ky.

OPERA HOUSE.—Louise Pomeroy, under her own management, opened for one week, 12th, appearing the first three nights in *Adirondacks*. Friday evening, *As You Like It* was produced, and Saturday *Adirondacks* was given for a benefit to the Police Union. The attendance was very light. Miss Pomeroy opens in Cincinnati the week of the 19th. Booked: Jane Combs and co. in *Engaged*, 19th, 20th and 21st.

ITEMS.—Macauley's Theatre is closed for the season.—Manager Allen of the Opera House, has leased Robinson's Opera House, Cincinnati, for next season, and is also negotiating for the Old National Theatre.—Bessie Oton takes a benefit at Macauley's Theatre, 30th.—Manager Allen is to receive a benefit at the Opera House, 19th. Jane Combs and co. having kindly tendered their services for that date.—W. H. Schmidt, the young Louisville tragedian, left for Boston last Thursday to finish his studies for the stage.

Milwaukee, Wis.

MAY 17.

OPERA HOUSE.—Dennan Thompson, assisted by an excellent company, presented *Joshua Whitecomb*, 15th and 16th. The house was well filled at both performances. Den Thompson was billed to appear Monday evening, but, owing to a severe cold received at a previous performance at Kalamazoo the 10th, he was unable to keep his engagement. The play has been rewritten since its first production here, and some parts are materially improved, while others are lessened. Altogether it is an attractive and very humorous illustration of a genuine Yankee. It is voted to be A1 by all. On the 19th the *Madrigal Opera* co. for one week. They are to favor us with some of the latest operas—*Sorcerer*, *Cox and Box*, *Bells of Corneville*, and *Pinafore*. Hope that we may not be disappointed. The management has afflicted us very much of late. A really good "play" or "combination" will draw well upon its own merits. To have a "second-rate" organization "puffed up" for the tickets received, certainly does more harm than good. But the manager wants to "stand in" with the press, thinking that wholesale "puffery" benefits him. John T. Raymond was to have appeared 15th, 16th and 17th, but owing to the exorbitant "percentage" demanded, he would not accept.

Pittsburg, Pa.

OPERA HOUSE.—The Ellisler Pinafore co. during the present week, opening to-night, 19th, in Pinafore and *Trial by Jury*. 23d, John Ellisler, manager, has a benefit. Poca-bon will be produced, with Mr. Ellisler as Powhatan, Edie Ellisler as Pocahontas, Frank Weston as Capt. Smith, and, probably, W. C. Smythe as the Dutchman.

LYCEUM.—21st, *Evadne*, by local talent; 22d, concert by the "Great Western Band."

ITEMS.—Library Hall is closed.—Mr. Coleman, proprietor of the Opera House, will make extensive improvements in that place during the summer. The entire house will be repainted and overhauled generally.—The changing of the Lyceum into business houses is contemplated.

Syracuse, N. Y.

WRITING OPERA HOUSE.—The past week has been uneventful, except that Lotta played *La Cigale* with a good company and to a full house. The appearance of John McCullough and Mary Anderson as *Ingomar* and *Parthenia* Thursday evening will be for the benefit of St. Mary's Church. The week promises to be notable, Wilhelm in a grand concert Wednesday evening, and Josh Hart's Novelty troupe Saturday night.

PARK OPERA HOUSE.—This house, which, under the management of S. M. Hickey last season, did so successful a business, has been closed the greater part of the present season. We learn that the ownership has changed hands, and that important changes are contemplated. The door will be lowered to the second story, so that those who visit it will have to ascend but one short flight of stairs. There will be two galleries, the present one remaining, and the lower one taking the place of the present dress circle. The determination of the present owners is to renovate and remodel the house, and to make it stand on a more outside of New York City. The house at present is very large and commodious.

Rochester, N. Y.

OPERA HOUSE.—"Variety is the life." Judging from the size of the house assembled on the 12th, 15th, and 16th, the quality of the spice was not reg-

class, Miss Belgarde is unknown in this part of the country, which is undoubtedly the reason she did not draw better. To say that the limited number who did attend were not pleased, would be unjust, as the lady possesses a degree of dramatic ability seldom seen in one so young. However, she appears to have aimed too high, and should she for the present content herself with roles a few rounds lower, success would probably follow in due time. This the writer understands is her intention. The support is good. The Williamses, who have not been here in some two years, played 15th, 16th, and 17th—the same old plays. The audiences were moderate. This week—Josh Hart 20th and 21st, and Wilhelmj 22d, are the only dates positively filled. A Celebrated Case will not come this way as announced, 29th, the San Francisco Minstrels are booked.

ACADEMY OF MUSIC.—This cosy little theatre has recently been enlarged and improved, and was opened by the Rochester Opera Club, which gave, 19th, its seventh and last performance of Pinafore. Every seat was sold in advance for each performance. The Sartori Opera co., in concert, is booked for 26th.

CORINTHIAN ACADEMY OF MUSIC (formerly Corinthian Hall).—Extensive alterations are in progress, which will be completed about Sept. 1. Messrs. E. F. Benton (formerly manager of the Opera House) and Arthur Laetelhof have leased the house, and intend to do their best in endeavoring to furnish our city with something fine in the amusement line next season.

Newark, N. J.

GRAND OPERA HOUSE.—26th, Philadelphia Church Choir co. in Pinafore, 28th, Tom Moore Centennial oration by Felix G. De Fontaine; Maj. Downing's Ninth Regiment Band; W. J. Hill, tenor; Clementine Lazar, soprano; H. B. Bragan, baritone; Maud Morgan, harpist; J. Leonard Gray, Director. **NEWARK OPERA HOUSE.**—The Mordant-Evans co. played a successful engagement of three nights last week in Engaged, and closed on 19th, with John Brougham's comedy, Playing with Fire. 20th and 21st, Saville Pinafore co.

Providence, R. I.

OPERA HOUSE.—Modjeska appeared 12th and 13th, before very large audiences, as Camille and From-From, and has left with us a most pleasing impression. 19th and 20th, Eliza Weatherly's Frodoques and Nat C. Goodwin in Hobbies. 26th, we are to have the Union Square co., "the original cast," in The Banker's Daughter.

LOW'S OPERA HOUSE.—Charlotte Thompson, supported by W. E. Sheridan, commences a four nights' engagement, 19th. The list of plays in which she will appear is—13th, Jane Eyre; 20th, Ingomar; 21st, Lady of Lyons; 22d, East Lynne. At Wednesday matinee Jane Eyre will be repeated. 26th and 27th, J. K. Emmet in his new version of Fritz.

Newport, R. I.

OPERA HOUSE.—Dollie Bidwell, under management of J. C. Myers, Monday evening in Only a Farmer's Daughter. The performance was good in every particular, and was witnessed by a small but appreciative audience.

ITEMS.—James Fisk, Baby Benson's father, has been tendered the leadership of the Newport Brass Band. He was leader of Washburn's Last Sensation Band for a long time. Charles H. Thayer, comedian, was in town Saturday, arranging dates for election week.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—Things theatrical have been decidedly dull for some time past, for some reason, and consequently but little to record in the way of news in that line. Not content with the nautical Pinafore as heretofore presented by professionals, who have afflicted the denizens of Cleveland with their puerile efforts, the home musical talent have taken the matter in hand, and propose to dish it up to us in a manner that has never been seen before; and therefore that much abused vessel will be launched for a final voyage at the Opera House, on the 19th, for a week's cruise, officered and manned by a crew of eighty picked voices.

ITEMS.—Remenyi, the violinist, at Case Hall, 20th, to be followed by his illustrious compeer, Wilhelmj, at the same place on the 24th. German theatrical performance at the Academy of Music on the 18th was well attended.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The attendance at the performance of the Dickie Lingard comb., Monday and Tuesday, in Flutters, and Wednesday evening in Our Wives, was decidedly of the slim order. Adele Belgarde won many admirers, and her performances met with warm applause.

The Academy will be closed this week, the season being over, and will be generally refitted, repainted, and upholstered. A new drop curtain is to take the place of the one now in use, and new scenery and furniture added.

ST. JAMES HALL.—Wilhelmj, the famous violinist, is announced for Friday evening. He is to be assisted by Maximilian Vogrich, pianist, and Mrs. Mary Louise Swift, soprano. The California Minstrels 25th.

Miscellaneous.

MADISON.—Denman Thompson and company appeared at the Opera House 15th in Joshua Whitcomb to a very large audience. Route: Freeport, Ill., 16th; Clinton, Iowa, 17th; Dubuque, 18th. Milton Nobles in The Phoenix comes the 20th. John T. Hinds and company appeared the 10th in The Shanghai to a poor house. They were also billed for the 12th, but the curtain was not raised. His manager, A. H. Winters, proving to be N. G. The troupe were in distress and compelled to cancel dates. Wm. Lloyd, leading man, raised a sum sufficient to pay bills here and take the company out of town. The manager was left to settle his own bill. The Wisconsin State Band Association held their next annual session on the 2d and 3d of June at Watertown. Madison boasts of one of the neatest and most comfortable opera houses in the West. Charles Remenyi is the gentlemanly agent.

SARATOGA.—Mechanic Hall: Henri Laetelhof, Opera co. played Pinafore and The Banker's Daughter here, on the afternoon and evening of the 14th. The houses were small. Mr. Laetelhof was sick and did not appear. Henri Laetelhof sang his part, Ralph, in Pinafore, James A. Sturges, Dick Deadeye was the best played character in the show. He has a magnificent voice, and got an encore here, time he sang, J. E. Brand and J. H. Barrett, as the Captain and Admiral, respectively, were very good. The lady, Camille, who played Josephine was

not good. She "gagged" the part unpleasantly. Jennie Yeamans as Buttercup was good.

JERSEY CITY, N. J.—Opera House: 14th to 17th, Mme. D'Este's refined (?) Female Minstrels gave their disgustingly vulgar exhibition. This troupe presents an excellent field of operations for Anthony Comstock and his society. 19th to 21st, J. H. Rowe appears in Queen's Evidence, recently produced at the Bowery Theatre. Mr. Budding has leased the Opera House to Walter Edmunds from May 26th, for three months. Items: George the Count Joannes may be seen nearly every day sunning himself on Montgomery street. It is a question of dispute among his lady friends whether his wig and dyed moustache, or red necktie and gold decorations, are most to be admired.

VIRGINIA CITY, NEV.—Piper's Opera House: Last Saturday evening, 10th, Lawrence Barrett closed an engagement of fifteen nights. Beyond all question no theatrical artist has ever touched the popular pulse of the people of this city as Barrett has done. He played in Nevada City, Cal., Monday, 12th, and Tuesday in Sacramento, where he began a week's engagement. Our home talent will give a grand testimonial concert 14th, to Mrs. Murtha Porteous, preparatory to her leaving for Europe, where she will spend several years in the cultivation of her voice.

PORTSMOUTH, N. H.—Charlotte Thompson came on a return trip, played The Hunchback to a small house for the second time on 11th. Lillian Chandler and Eichberg Quartette of Boston, in vocal and instrumental concert: very small house, but first-class show, 13th. Laurence's Fifth Avenue Pinafore co., playing to a fair house. 17th, Noah Bartlett goes to Boston Theatre as Julia in The Hunchback. Eliza Weatherly has cancelled 26th.

INDIANAPOLIS, IND.—Opera House: The M'Lisa comb., with Annie Pixley as the star attraction, opened for a week, commencing as announced the 12th. The play was handsomely mounted and artistically enacted. No fault could possibly have been found with the entertainment, but it did not draw, and I am unable to place a reason. 22d, 23d, 24th, Engaged with the Jane Combs comb. Fanny Louise Buckingham will follow the week after.

GLoucester, MASS.—Lev. Bryant's Louisiana Minstrels came 13th to very slim business, and gave the most miserable entertainment we ever had the misfortune to witness. Two of the company were taken sick and were unable to appear. This company breaks up at Amesbury, Mass., this week. Manager John S. Moulton will bring a company in a few days. Robert Spiller's Pinafore co. is booked for June 25.

AKRON, O.—Emerson's Minstrels appeared at the Academy of Music to a crowded and enthusiastic house. On Tuesday evening, Frank Mayo appeared in Davy Crockett to a fair audience. It was unfortunate that this combination followed so soon after Emerson, for it would otherwise have drawn better. The support was quite good. Mr. Mayo was ably supported by Miss Josephine Laurens. Nothing booked this week.

WASHINGTON, D. C.—Comique: The entire company closed 17th, and departed for Baltimore. Opening the Summer Garden on the 19th are: Louise Mario, Parker Sisters, Leonard and Moore, Hattie and Bennie Grinnell, Harry Bryant, Nellie Gernon, Zoe Zenatti, Minc. Scarles, Alice Fiske, Jake Budd, John Robinson, Fanny May and Billy Williams.

WASHINGTON, D. C.—Eva Mills of this city, with a portion of the original Standard (N. Y.) cast, in Pinafore three nights of last week—the lady as Josephine. The performance compared favorably with the best given in the city. Harry Ford will have a benefit 21st, when Pinafore will be given, with some of the Quaker City people in the cast.

PROVIDENCE, R. I.—Theatre Comique: So enchanting did The Tale of Enchantment prove that it is continued this week. 16th, William H. Shaw, the gentlemanly treasurer, had a fine benefit. William Shaw's friends are legion, and they were on hand last Friday night. The Austins, Harry Bennett, Livingstone and Melrose remain.

CHILLICOTHE, O.—Clough's Opera House: A mistake was made as regards the date of the Jane Combs Engaged comb. They come May 29 instead of 16th, closing the season at the Opera House. Item: Manager Morris leaves for the East Monday next to secure his attractions for the Ohio circuit next season.

UTICA, N. Y.—Opera House: 20th, Wilhelmj in concert; 21st, Mary Anderson, as Parthenia in Ingomar; 26th, Josh Hart. Lotta under Manager Schoeffel came 13th, La Cigale, but failed to give satisfaction. The management claims that Lotta has never had a more successful season than the one just closed.

ST. CATHARINES, CAN.—Williamsons came 14th in Struck Oil to remunerative biz, giving a splendid show, the support being fair. They close their season here, which the management reports as being very successful. Josh Hart's Variety co., 19th. Collier's Celebrated Case co., and Kate Claxton, both having dates here, have canceled.

MANCHESTER, N. H.—Duprez and Benedict's Minstrels gave a fair show at Smyth's Opera House, 13th. By invitation of Mr. Duprez, the military companies of the city attended in uniform. C. H. Thayer and J. C. Myers have canceled dates. Comp's show come, 22d.

GRAND RAPIDS, MICH.—Powers' Opera House: During the week: 14th, Maggie Mitchell in Barefoot to good house; 15th, 16th and 17th, Gotthold & Rial's Uncle Tom's Cabin; good company to good business. At Smith's Opera House a good variety co. is playing to fair houses.

KALAMAZOO, MICH.—John T. Raymond came to light house, 13th; Swedish Lady Quartette, fair business, 14th; Tony Denier's Humpty Dumpty troupe met with good success 16th; P. T. Barnum booked for August 8.

NEWARK, N. J.—Waldman's: Novello Quartette, Jennie Engel, John Williams, Le Verde Sisters, Beula Mertel, DeWitt Cook, the farce, Suspicious Suppositions, and drama, Miriam's Crime.

LYNN, MASS.—Dollie Bidwell will play Only a Farmer's Daughter at Thompson's Opera House all this week. Weatherly's Frodoques and N. C. Goodwin play Hobbies at Music Hall.

TRENTON, N. J.—Taylor Opera House: 12th, the Mordant-Evans co. in Engaged, to fair audience; 13th, Carver's Minstrels appeared to good house; 15th, the Standard Opera co. gave Pinafore.

ALLENTOWN, PA.—Lilliputian Opera co. on the 17th to large and delighted audiences at both matinee and evening performances. Booked: Billy Emerson's Minstrels 27th.

TITTSVILLE, PA.—Emerson's Minstrels May 16, to a fair house. John W. Morton and Billy Emerson are favorites here. Sells Brothers' Circus shows here May 19.

WHEELING, W. VA.—Opera House: The Leonard Grover Comedy co., in Our Boarding House, 17th, for one night and matinee to moderate business.

ELMIRA, N. Y.—Frank Mayo in Davy Crockett, 17th, to fair business. This was Mr. Mayo's last appearance before sailing for Europe. Emerson's Minstrels, 21st.

LANCASTER, PA.—Nothing booked at the Opera House but Lilliputian Opera co. 27th and 28th.

CADIZ, O.—Music Hall: Selleck & Co.'s Fine Art entertainment 22d.

ATLANTA, GA.—Nothing doing and nothing booked.

Season of 1878-9—Resume.

On Saturday evening the regular season at Wallack's and at the Union Square closed. The "last nights" of Pinafore at the Standard and at the Broadway, of Fatinitza at the Fifth Avenue, and of Ainee at the Park are announced. Niblo's closed on the 10th; the Olympic on the 17th; the Madison Square on the 20th. The regular season is virtually over, and the Summer season begun. Below will be found the proceedings of the various New York Theatres during the season:

UNION SQUARE THEATRE.
August 12—Fanny Davenport in Olivia, six weeks' engagement.
Oct. 1—Opening of regular season. Mother and Son.
Nov. 30—Banker's Daughter.
April 13—Revival of Mother and Son for one night.
April 16—Lost Children.
May 17—Revival of Mother and Son for Mrs. Fiske-Harkins management.
Summer season opened on Monday with Babes in the Wood.

The season was moderately successful. The Banker's Daughter made money for the management, Mother and Son barely cleared expenses, Olivia did badly, and Cazaun's Lost Children was a dismal failure. Mr. Palmer is ahead on the whole.

FIFTH AVENUE THEATRE.
August 23—Season opened with Mary Anderson in Ingomar.
Sept. 30—Modjeska opened in Camille for four weeks' engagement.
Nov. 5—Appearance of Edwin Booth in Hamlet, five weeks' engagement.
Dec. 12—Joseph Jefferson in Rip Van Winkle.
Jan. 6—Theatre closes and termination of Fiske-Harkins management.
Jan. 25—Re-opening and production of Dr. Clyde.
Feb. 10—H. M. S. Pinafore.
March 10—Thro' the Dark.
March 27—Whitcomb.
April 5—Revival of H. M. S. Pinafore.
April 23—Fatinitza.
Season closes in a couple of weeks.

The Fiske-Harkins management made money on Mary Anderson (about \$4,200) but lost on the engagements of Modjeska, Edwin Booth and Jefferson. Under Mr. Harkins' management, Dr. Clyde, Whims and Thro' the Dark proved dead failures. Pinafore when first produced attracted largely, but when revived did poorly. Fatinitza has been drawing a succession of fair houses. The Fifth Avenue has lost money, taking the whole season together.

WALLACK'S.
Sept. 2—Inauguration of the season and production of Charissa Harlowe.
Sept. 21—Old comedy revivals—School for Scandal, Road to Ruin, Jealous Wife, and Rivals.
Nov. 16—Our Irish Boy.
Dec. 4—My Son.
Dec. 30—At Last.
Jan. 13—Ours.
Feb. 24—Spellbound.
March 10—A Scrap of Paper.
April 28—The Snowball.
May 17—Termination of the regular season.
Summer season inaugurated on Monday night with As You Like It.

BOOTH'S THEATRE.
Sept. 2—Genevieve Ward in Jane Shore, six weeks' engagement. Poor business.
Nov. 25—Marie Gordon in That Lass o' Lowrie's. Bad business.
Dec. 2—American Cousin. Attendance light.
Dec. 9—Evangeline. Attendance moderate.
Jan. 27—Danites for two weeks. Attendance light.
Feb. 9—Mr. and Mrs. Dion Boucicault, under management of W. E. Deane, in Irish drama, one week. Attendance large.
March 17—The Little Duke, under management of J. C. Duff. Attendance light.

April 12—Ainee in The Little Duke. Attendance light.
April 14, 15, and 16—House closed. Illness of Ainee.
April 16—Production of La Marjolaine. Attendance fair.
April 21—Les Cloches de Corneville. Attendance fair.
April 28—House closes.

STANDARD.
August 26—Open Verdict.
Sept. 6—The False Title.
Oct. 14—J. K. Emmet in Fritz.
Nov. 9—Almost a Life.
Jan. 6—Miss, for one week.
Jan. 15—First production in New York of H. M. S. Pinafore.

The Open Verdict and The False Title failed badly. Emmet crowded the theatre. Miss, with Katie Mayhew, did a week's moderate business. Pinafore has cleared \$28,000.

PARK THEATRE.
Aug. 30—Hurricanes and Bombshells.
Oct. 21—Baby.
Oct. 22—Champagne and Oysters.
Dec. 2—Lotta in La Cigale.
Nov. 23—Benefit of Lotta and performance of Musette.
Nov. 23—Musette repeated.
Nov. 25—Crane and Robson in The Comedy of Errors.
Dec. 2—Farce of Faint Heart Ne'er Won Fair Lady added to the bill.
Dec. 23—Engagement of Colville Foxy troupe and production of Babes in the Wood.
Jan. 2—Production of Robinson Crusoe.
Jan. 30—John E. Owens in Dot.
Feb. 3—Owens in Victim and Solon Shingle.
Feb. 17—Engaged.
May 5—Ainee in Little Duke.
May 12—First production of Mme. Favart.
Season closes May 31.

BOWERY THEATRE.
July 1—Preliminary season opened. Bertha, the sewing Machine Girl.
July 8—Fanny Herring.
July 15—Fanny Herring.
July 22—G. C. Charles.
July 29—Stock in sundries.
Aug. 5—Faint Heart's Cabin.
Aug. 12—Stock in sundries.
Aug. 19—Preliminary season closed.

Sept. 2—Opening of the regular season. F. S. Chanfrau in Kit.
Sept. 9—Chanfrau in The Octoroon.
Sept. 16—Kate Estelle.
Sept. 23—Charles Pope.
Sept. 30—The Watkins in Trodden Down.
Oct. 7—Harry Clifford in Pomp.
Oct. 14—W. T. Stephens and Dogs.
Oct. 21—Dominick Murray.
Oct. 28—Kate Claxton in The Two Orphans.
Nov. 4—Rose Eyttinge in Rose Michel.
Nov. 11—Rose Eyttinge in Oliver Twist.
Nov. 18—Marie Zoe.
Nov. 25—Jos. Balsamo, three nights.
Nov. 28—Stock in sundries.
Dec. 2—Rose Lisle in The Foundlings.
Dec. 9—The Trapper's Daughter.
Dec. 16—J. H. Rowe in Queen's Evidence.
Dec. 23—E. T. Stetson.
Dec. 30—Sam Devere in Jasper.
Jan. 3—Baba, for three weeks.
Jan. 27—Dominick Murray.
Feb. 3—Nathan Hale, two weeks.
Feb. 17—Nathan Hale's Cabin.
Feb. 24—Joseph Proctor.
March 3—John E. Owens.
March 10—F. S. Chanfrau, two weeks.
March 21—W. J. Fleming in Coster.
March 31—Dick Ralph.
April 7—Golden Plover.
April 14—Barry Conlan.
April 21—Daniel Boone.
April 28—Adee the Saleslady, two weeks.
May 12—Jack Sheppard.
May 19—Oliver Doud Byron.
Season closes in July; reopens as Thalia Theatre (German) in September.

LYCEUM.
Sept. 2—Denman Thompson in Joshua Whitcomb, for thirteen weeks.
Dec. 2—Kate Claxton in The Double Marriage.
Jan. 5—Rice troupe in Evangeline.
Jan. 23—Production of Pinafore by the Rice troupe.
Feb. 3—Pinafore by Bartley Campbell's troupe, two weeks.
Feb. 17—Amateur performance of Freddie Paulding in The Fool's Revenge.
Feb. 24—Amateur performance continued.
March 1—House closes.
March 10—The Sorcerer and Pinafore by Ed. Harvey troupe, two weeks.
March 22—Last night of Pinafore. Two French plays given.
March 24—The Masked Ball for two nights.
March 26—House closes.
March 31—Inauguration of Haverly's management, and appearance of Alice Oates in The Little Duke.
April 13—Alice Oates in Grotto-Grotto.
April 15—Matinee performance of The Chimes of Corneville.
April 16—Haverly's Mastodon Minstrels for three weeks' engagement.
May 12—Production of Pinafore by children in the afternoon, by English Opera troupe in the evening.

BROADWAY.
Sept. 2—Ada Cavenish in The New Magdalen, two weeks.
Sept. 16—Rose Eyttinge in A Woman of the People.
Oct. 6—Von Stammwitz in Messalina.
Nov. 4—The Knights in Otto.
Dec. 10—B. Macaulay in A Messenger from Jarvis Section.
Jan. 13—The Lingers in Les Fourchambault.
Jan. 24—Performance of Our Boys.
Jan. 27—George Edgar as King Lear.
Feb. 10—George Edgar as Othello. The Sorcerer. Pinafore by Church Choir company.
April 28—Return engagement of the Knights in Otto.
May 12—Revival of Pinafore.

GLOBE.
Dec. 14—Only a Farmer's Daughter.
Jan. 6—Foy Sisters in Mischief.
Jan. 13—Closed for one night.
Jan. 20—John A. Stevens in Unknown.
Feb. 15—Nanette Labarre.
Feb. 22—Closed.
March 3—Dickie Lingard in La Cigale.
March 8—Closed.
April 11—Trodden Down by the Watkins.
April 28—Fox's Colored Pinafore.
May 10—Closed.

Nothing at this house has paid. The net losses have been about \$7,200. The Colored Pinafore drew better than any other attraction.

OLYMPIC.
Dec. 23—Colleen Bawn announced for production under title of The Brides of Garriowen, but enjoined. House closed.
Dec. 24—Ticket-of-Leave Man.
Dec. 30—Ingomar.
Jan. 6—Count Joannes.
Jan. 13—Frank Drew in Poul d'Athaul.
Jan. 25—House closes.
March 10—Dickie Lingard in La Cigale.
March 17—Dickie Lingard in Pinafore.
March 24—Pinafore by the Harvey troupe.
March 31—House closes.
April 14—Martha Fairfield in Evadne.
April 17—Love's Sacrifice.
April 19—House closes.
April 30—Production of L'Assommoir.
May 17—House closes.

A variety season of some weeks occurred in November under the management of M. W. Hanley.

GRAND OPERA HOUSE.
Aug. 26—The Danites, two weeks. Attendance large.
Sept. 9—Uncle Tom's Cabin.
Sept. 16—J. K. Emmet in Fritz. Crowded house.
Oct. 6—Maggie Mitchell in Fanchon.
Oct. 20—Maggie Mitchell in Pearl of Savoy. Business good.
Oct. 27—The Florences in Mighty Dollar. Crowded houses.
Nov. 11—Williamsons in Struck Oil. Business fair.
Nov. 25—First production of Yulle by the Williamsons. Business light.
Dec. 10—John McCullough in Coriolanus. Bad business.
Dec. 30—Dion Boucicault. Six weeks' engagement, crowded houses.
Feb. 10—Von Stammwitz in Joaquin Miller's Mexico, light houses.
Feb. 24—Lotta Forsaken, fair business.
March 3—John T. Raymond in Sellers. Attendance fair.
March 10—Raymond in My Son. Attendance bad.
March 17—Celebrated Case. Attendance moderate.
March 24—Frank Mayo, three weeks. Attendance good.
April 14—Fanny Davenport in Divorce. Crowded houses.
April 28—Modjeska in Camille.
May 5—Modjeska in East Lynne. Good business.
May 12—Tony Pastor. Good business.
May 20—Dion Boucicault. Good business.
On June 2 Engaged will be produced by H. E. Abbey's Park Theatre company.

Will Meade Sing?

NEW YORK, MAY 17, 1879.
TO THE EDITOR OF THE MIRROR:
I understand that Auld Lang Syne is to be sung at John Gorman's benefit at the Broadway on Saturday night. Is Jim Meade to sing in it? By replying you will much oblige
A MIRROR READER.
We are sorry not to be able to "much oblige A MIRROR Reader," but we cannot speak with any degree of certainty concerning Mr. "Jim" Meade. Chandos Fulton can satisfy our informant probably as to Meade's vocal intentions. For other points we would refer him to Arthur Cambridge or Col. A. K. McClure.

—Cool White, the veteran minstrel, will be acting manager of a novelty theatre at Coney Island.

"Skvoz Stroi."

Edmond Pillet, adapter of Around the World in Eighty Days, which, under Freleigh's management, achieved so successful a run at the Bowery, has written another play for that house. It bears the odd and altogether incomprehensible title of Skvoz Stroi, and was produced before a noisy and crowded audience on Monday night. It would tax the ingenuity of even an advertising agent to rightly locate the status of the drama, but Mr. Pillet has ingeniously obviated the dilemma by advertising it as "A Nihilist-Russian spectacle of contemporaneous interest." The latter part of the phrase originated with Augustin Daly. "Nihilist-Russian spectacle" is Pillet's.

Skvoz Stroi is a rather lurid and inconsequential drama, not nearly so mystic or so gory as its name would imply. The groundwork is taken from the same novel that furnished the French authors with the theme for The Exiles, which has been so popular in this country. The play, however, was written and copyrighted by Mr. Pillet long before The Exiles was ever produced in this country. It is a much more artistically constructed drama than the one on the same subject with which the public is familiar. Mr. Byron's part in the play is a particularly strong one, and his rendition of it is admirable. He assumes several disguises during the action of the piece, and shows the thorough artist by the complete manner in which he changes his whole appearance, tone and gestures. The piece is well mounted, and there are many very effective scenes introduced. The company creditably fill the cast, but showed evidence on the first night of hasty study of the parts.

The same ignorance of their lines and business has always beset Mr. Hofele's company when they come to perform new plays, as was evidenced on Monday night. His Bowery organization is doubtless a very good one of its kind, but its ignorance of parts has troubled more than one American dramatist this season.

How popular an actor Oliver Doud Byron is was shown by the reception accorded him on Monday night. His playing greatly aided the success of the new drama. It has been drawing very fair houses all the week. Next Monday night Helen Coleman appears in True Blue.

Postponed Indefinitely.

We regret to learn that it has been found impossible, owing to the lateness of the season and the short time left at their disposal, for the committee to complete arrangements for the proposed and much-needed benefit in aid of the widow and children of the late S. B. Duffield. It has, therefore, been determined to postpone the performance indefinitely. But, unfortunately, the necessities of Mrs. Duffield and her children cannot be postponed, they are too urgent, and present destitution is a hard taskmaster, and makes no allowance for the future. It has accordingly been resolved to solicit subscriptions for the relief of the immediate needs of the bereaved ones, who stand sorely in need of aid, and members and friends of the profession are earnestly urged to contribute something—no matter how small, every mite will be thankfully received. Contributions, we should add, can be forwarded to Wall's Dramatic Bureau, to C. R. Gardiner, Simmonds & Brown, Brown & Barnes, to The Mirror office, or to any member of the committee appointed to take charge of the matter. The necessities of the family, and their urgent claims upon the kindest charity of the profession of which the deceased husband and father was so long an ornament, are too well-known to the readers of THE MIRROR to require lengthened comment in its columns, and it is earnestly hoped that a very large, generous and speedy response will be made to the call of the committee.

Carl Rosa.

The proposed series of concerts by the Carl Rosa artists has been abandoned. However, New York is not likely to lose by that if it be true, as reported, that Mr. Rosa meditates paying us a flying visit with the view of feeling the public pulse as to the likelihood of a season of English Opera being successful here. We trust he will find abundant reason to justify him in anticipating the best results. Mr. Rosa has labored so splendidly abroad in the best interests of art, and so munificently in his efforts to produce English Opera on a scale of magnificence and completeness quite equal to that with which Italian Opera is presented either at Covent Garden or Her Majesty's Theatre, that he richly deserves ample and generous encouragement. He risked a large personal fortune in a bold and hazardous experiment, and was lucky enough not only not to lose, but actually to double it, and if he shows the same wise liberality here there can be little doubt that he will score another well-deserved success. In the interest of musical art his coming will be most welcome.

An Agent's Pertinent Query.

NEW YORK, MAY 19, 1879.
TO THE EDITOR OF THE MIRROR:
SIR:—If we pay three cents per sheet for printed paper, is it fair that we should pay an additional five cents per sheet for the mere glory of seeing it stuck against a wall up some obscure alley? When everything is coming down, don't it seem reasonable that the bill-posters should take a "drop"? Their prices are the same at present as they were fifteen years ago. Yours respectfully,
AS AGENT.

THE NEW YORK MIRROR.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

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ERNEST HARVIER, - Editor and Proprietor.

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NEW YORK, MAY 24, 1879.

Amusements.

WALLACK'S THEATRE—As You Like It. UNION SQUARE—Babes in the Wood. LYCEUM THEATRE—H. M. S. Pinafore. STANDARD THEATRE—H. M. S. Pinafore. BROADWAY THEATRE—H. M. S. Pinafore. GLOBE THEATRE—Closed. PARK THEATRE—Aimee. FIFTH AVENUE THEATRE—Fatinitza. NIBLO'S GARDEN THEATRE—Closed. GRAND OPERA HOUSE—Dion Boucicault. BOWERY THEATRE—Oliver Doud Byron. MADISON SQUARE THEATRE—Closed. OLYMPIC THEATRE—Closed. TONY PASTOR'S THEATRE—H. M. B. Venus. HARRY MINER'S THEATRE—Variety. THEATRE COMIQUE—Variety. LONDON THEATRE—Variety. VOLKS GARDEN—Variety.

Dion Boucicault, Edwin Booth, E. A. Sothorn, Lawrence Barrett, W. J. Florence, Fanny Davenport, Joseph Jefferson, Mary Anderson, Lester Wallack, Clara Morris, Sara Jewett, Frank Mayo, Doud Byron, Agnes Robertson, Augustin Daly, Col. Mapleson, Henry Abbey, Frank Chanfrau, Harrigan and Hart, Barton & Hill, Mrs. John Drew, J. H. Haverly, Charles E. Locke, R. M. Hooley, Poole and Donnelly, And reputable people generally.

The dramatic season of 1878-79 is at end, and it becomes our duty to write its obituary. At Wallack's, the Olympic and the Union Square it closed on Saturday, and at the other theatres it is now rapidly approaching its end. Already the houses are fast being put in order for fresh novelties; Summer attractions are crowding upon us and the heavily trimmed furs and robes of melodrama have been doffed for the lighter and airier drapery appropriate to the sunshine and flowers—the life and light and gaiety of Summer. Even as we write, fair, winsome Rosalind roams knee deep amid the cool grasses and violets of the Forest of Arden, following the airy fancies of her own sweet will; and the Babes in the Wood of beautiful blondes are making Union Square ring with their infectious laughter.

The past season, on the whole, can hardly be pronounced brilliant—hardly indeed satisfactory, either as regards morality or art, as compared with many of its predecessors. Its very opening was inauspicious, being distinguished by no new plays, or promise of either new plays or new performers. Five ladies—four of them stars—assisted at its inauguration, and all five, by a curiously unhappy coincidence, came forward as High Priestesses of a venal and licentious type of art. At the Fifth Avenue Mme. MODJESKA depicted in all their offensiveness and ghastly realism the woes and sorrows, the frailties and death, of the courtesan Camille; at the Union Square FANNY DAVENPORT portrayed the seduction of Olivia; at the Broadway ADA CAVENTISH introduced us to a new and not improved type of Magdalen; at Wallack's ROSE COGHAN gave sympathetic reflection to the harrowing woes of the luckless Clarissa Harlowe, and, with love beaming from her eyes, forgave the volatile Lovelace her ruin; while, to complete the quintette of unfortunates, GENEVIEVE WARD, with the assistance of a snow scene, thrilled the souls of the frequenters of Booth's by her expression of utter abnegation, remorse and despair, as the faithless wife of the London goldsmith and the abandoned mistress of the English King. Altogether the beginning of the present season was decidedly unsavory, and but for the timely and fortuitous appearance of some male stars would probably have gone on increasing in offensiveness and impurity. These masculine luminaries who came to the rescue of their frail sisterhood were EMMET, with his graceful walk and his irresistible "Schneider, how you vas?" the versatile KNIGHTS and the very clever and popular WILLIAMSONS—all in German specialties; while DENMAN and BARNEY MACAULEY made

their appearance in home-spun, domestic plays of the old-fashioned type—dramas of the fireside and the hearth, full of a homely, wholesome flavor and giving honest and healthy expression to the passions and feelings, the dreams and aspirations, the happiness and sorrows of everyday life. These for a time saved the local drama from taking up its habitation in stews and bagnios, where the women were doing their best to locate it, and for so much, at any rate, Messrs. EMMET, THOMPSON & Co. deserve the thanks of the community.

But of one-character specialties, and even of native, domestic dramas, the variable public soon wearies. It was only natural that when the novelty of the baguio play had passed, the theatre-goer should long for more wholesome fare and turn with a feeling of relief to a different style of art, which, though not of the highest type, was still reputable and of a kind to be enjoyed and revisited by one's wife and children. But just as there is a monotony of vice, so there is a monotony of virtue, though fortunately the latter is unaccompanied by the feelings of disgust and dissatisfaction engendered by the uncleannesses of the other. So again the theatre-going public began to suffer from ennui, and by an odd chance, just as it was despairing of finding anything to its taste, in sails the good ship Pinafore with its easy-flowing melodies, its lively choruses, its taking songs, its sparkling humor, its good-natured satire and its abundance of innocent frolic and fun. The success of Messrs. GILBERT and SULLIVAN'S amusing operetta was instantaneous, and though over four months have passed since Pinafore sailed into New York with flying colors, she still maintains her ground, and the bunting, if less profuse than at first, is still fairly triumphant and fresh. The harvest reaped by our managers—and almost all of them have taken a turn at Pinafore—has been immense, and at several theatres it still continues to bring in money to the treasury. But its attractions are now on the wane, as well they might be. It has been rendered by grown-up people and children, by colored artists and white, by professionals and amateurs, by church choirs and regular stock companies, by burlesque troupes and variety singers, and now it is hard to see what further variety can be tried, unless a company of policemen and their wives be organized, with Captain WILLIAMS as Dead-eye.

So far, we have dealt only with the moral and aesthetic aspects of the season; a word or two remain to be said as to the financial side of the question, and it is gratifying to think that, with very few exceptions, our theatres have done good business. This is all the more satisfactory when we bear in mind the depressed state of trade, the greater number of places of amusement as compared with previous seasons, and the extraordinary amount of money and patronage lavished on "pedestrian" entertainments. These last have formed quite a unique and unprecedented feature of the season, and must have diverted from theatrical treasures a very large amount of money. There are not wanting signs, however, that pedestrianism, as a money-drawing attraction, has had its day, and that, as legs go out, heads will resume their old, almost exclusive, and undisputed sway.

As not infrequently happens, and as indeed is only natural, the last phase of the season has proved worse than the first—financially as well as aesthetically, as several of our leading managers can testify to their cost. After enjoying a brilliantly successful run, The Banker's Daughter was withdrawn to give place to a heterogeneous melange of incident and spectacle, called Lost Children, but in spite of the most lavish outlay this spasmodic attempt to revive a bastard species of realistic drama has proved a dismal failure. At the Olympic again, L'Assommoir has been hardly more successful, its realistic horrors and repulsive hideousness having failed to draw; as was also, by-the-way, East Lynne, another painful piece, at the Grand Opera House. These have all proved failures, nor, however we may and do sympathize with the managers in their monetary losses, can we, having regard to the interests of the public and art, regret the fact. It is only appropriate that a season which came in as a Camille should go out as a Silenus.

As regards the prospects of the Summer season now commencing, we cannot speak hopefully. As You Like It at Wallack's is, of course, a brilliant exception, but we fear it will remain that. The Summer attractions threaten all to be of the voluptuous order, in which art is sacrificed to nature of a shapely but purely fleshy order, and intellect is subordinated to spangles and skin-tights. At the same time there are worse types of performances than these, and if the tuneful sirens and shapely blondes who threaten to crowd the stage, only restrain their chic and abandon within proper limits—lengthen their skirts and shorten their dia-

logues—we may have a fairly successful and reputable run of amusement such as it is.

Next year, on the other hand, promises decidedly well; apropos of which, by-the-way, who does not see that the fallow Winter of '79 means a big harvest in 1880? We trust it will prove so, and at present everything promises that way. NELSON is coming back to delight us with her bewitching Juliet, and SOTHERN to tickle our midriffs with his Lord Dundreary. Our own native genius will find magnificent expression in the impersonations of MARY ANDERSON, CLARA MORRIS, FANNY DAVENPORT and others; while two additional stock theatres will supply additional attractions of a first-class kind. Then again there will be a mammoth spectacle at Niblo's in the Fall, and the Mapleson Troupe, greatly enlarged, with new stars and a strengthened orchestra, returns, while MAURICE GRAC brings PAOLO MARIE, CAPOUL and a complete French organization.

Finally, GILBERT and SULLIVAN promise another musical invasion, as they come over with a new operetta and complete scenery and company; and there is a chance of CARL ROSA bringing across his unrivalled English operatic troupe. Other attractions and fresh stars are also promised, and with the decadence of pedestrianism and a revival of trade, next Winter's dramatic season should be one of exceptional brilliancy and interest.

ATHERTON—The programme which Mr. A. M. Palmer circulates in the Union Square Theatre is a very ingenious article, but it has contained nothing of late so peculiar as the sketch of Alice Atherton, which is in the words following: "She made her first appearance on the stage at the Old National Theatre in Cincinnati, where she was born, at the age of two years and nine months, playing, or rather being carried on for the baby-part, in The Sea of Ice, produced under the management of John Bates." It has remained for Mr. Palmer to announce in this most unique house-bill that the lady was born on the stage of the National theatre and born, too, "at the age of two years and nine months."

BORG—Messrs. Henry W. Longfellow, George L. Osgood, Julius Eichberg, Eben Tourjee, John S. Dwight, John K. Paine, B. J. Lang, John Orth, G. Loots and Carl Zerrahn have signed the following letter of invitation to Selma Borg of Finland, Russia: "Having heard that in New York, Philadelphia, and later in Providence, you have presented with great success instrumental versions of the folk-songs, marches, dances and other national music of Russian Finland, the country of your birth, and that for this purpose you have conducted the orchestras in person, and having learned that you may be induced to give such a concert of Finnish music in Boston, we heartily welcome you and commend your enterprise to the many lovers of the art in this vicinity." In response to this invitation Miss Borg has announced that she will give her orchestral concert of Finnish music at the Music Hall, Boston, on the evening of Friday, May 16.

The farce which the Salisbury Troubadour party do at the San Francisco Minstrel Hall, is provocative of so much jollity that very few people probably give more than a passing thought to the comedietta which precedes it. This is I. Treyre Smith's rather dull dialogue of A Happy Pair. The wordy trifle was written for Farren and Miss Herbert, and was first played at the St. James Theatre, London, some eleven years ago. It has since been quite a favorite as a lever de rideau, and has engaged the talents of a good many clever people. In the present performance Edwin Price, a very manly actor, plays Mr. Honeyton, and, although he plays it well, it is clearly out of his line. Mr. Price is rather too frank and candid in his methods as an actor to be quite suited in this role. The Mrs. Honeyton is Estelle Mortimer, a young actress remembered here from a remarkably clever performance of Little Buttercup, the lumbago woman, at the Lyceum Theatre. Judging from her rendition of characters the lady should prove an acquisition on the Metropolitan stage. In Mrs. Honeyton she evinces a quality of dramatic cleverness which is as grateful as it is rare. Intelligence, fire, and skill—all these are shown. There is no absence of taste, though polish is wanting, and for the lack of that the performance is unplaced, rough. Miss Mortimer is too pretty a woman and too clever an actress to be allowed to play outside of New York another season.

Emma Abbott has reorganized the English Opera company for next season, engaging most of the principal artists, and adding others of equal reputations. The repertoire will include Faust, Mignon, Paul and Virginia, Carmen, Lucia, Aida, and The Lovers of Veropla, in addition to the older operas in which she has already sung. The company, which she will manage herself, with J. W. Morrissey as agent, comprises Emma Abbott, Mrs. Segun, Marie Stone, Adelaide Randall, and William Castle, Tom Karl, A. E. Stoddard, McDonald, Ryse, and Ed Seguin.

Matilda Scott, who sang in The Sorecerer at the Broadway Theatre, has located in Detroit, and has made a year's engagement as soprano at Grace Church in that city.

PERSONAL.

HERON—Bijon Heron will probably return to this country with her father in September and enter a convent.

NEVILLE—Miss Charlotte Neville has been engaged to play Oliver Twist at Heuck's Opera House, Cincinnati.

DARGON—Augusta Dargon is in Australia, and has found great favor with audiences at Melbourne and in other cities.

HARRISON—Alice Harrison will sail shortly for England, where she intends to pass the Summer. Miss Harrison is a native of London.

FILE—The time has arrived for this modern Franklin to take his choice. His duties on the Sun and on Some One's paper are not at all compatible.

CHAPMAN—Miss Amy Chapman, the young lady who made so successful a debut at the Park Theatre, Boston, a few weeks ago, will star the coming season under the management of a very popular gentleman of Boston.

SARGENT—Kaintuck Harry is accused of engaging Philp as Mr. Boucicault's agent. This report probably accounts for the bad house at the Grand Opera on Monday. The business needs a fillup, not a Philp.

OUT-OF-TOWN—We beg to inform our Out-of-Town correspondents that, apart from the staleness of the subject, elaborate criticisms of Pinafore are not just the thing for hot weather. The "propah capah" just now is to be brief in everything.

SCHOFIELD—J. C. Schofield, business manager of the Fifth Avenue Theatre, has a benefit at that theatre to-morrow (Friday). Fatinitza will be presented. Mr. Schofield has shown himself in this, as in every position to which he has been called, a worthy, painstaking and popular gentleman, and we trust that the size of the audience may be commensurate with his deserts.

ROUGH—In Syracuse some time ago a drunken theatre-goer, on being arraigned in court, sang: "I'm called little Butter Pop, dear little Butter Pop, though I could never tell why! What's my hotel-bill here?" The Judge said sternly that he would remit the \$5 fine if the man would go out of town with the Saville Pinafore party. The drunken man is said to have consented.

KATE FIELD—The London Hornet in writing about the Inaugural Festival of the Shakespeare Memorial at Stratford-upon-Avon, is ungallant enough to call Miss Kate Field a "petticoated knight-errant," and the "one recognized authority on Shakespeare." But, then, the same Cockney oracle sneers at Barry Sullivan and Miss Wallis as "a couple of obscure provincial players." And such is life!

COLE—Miss Clara Cole, late leading lady at Heuck's Opera House, Cincinnati, is quite recovered from a very serious illness, and is now able to resume the duties of her profession. It has been reported that Miss Cole lost her suit for two weeks' salary against the management of Heuck's. The lady, however, claims that she won the suit, but that she has not been able to recover the sum.

LINDE—Herman Linde, who will be remembered as having given some recitations of Macbeth at Steinway Hall four or five months since, has been engaged by Mrs. H. L. Bateman to play Othello at the opening of Sadlers Wells Theatre, London. In the advertisement, which Mr. Linde inserts in another column, the very flattering verdict on his performances by one of the most influential English papers appears.

TORRIANI—Buffalo Every Saturday: Angelo Torriani, who is with the Belgrade company at the Academy this week, is a son of M. Torriani, the director of the New York Conservatory of Music, and also a brother to the pianist, Carl Torriani. He is only in his 21st year, and has exhibited a splendid tenor voice, and an ability as an actor well worth the name. He is very bright, intellectually, and has much ambition, which he has developed to advantage, not only on the stage, but in instrumental music and composition.

CIRC—Few kinds of business have declined more within 15 or 20 years than the business of conducting circuses. "Dr." Spaulding has retired and is living on a comfortable income at Saugerties, on the Hudson. Yankee Robinson is an actor in Western theatres. Ben Maginley, Tony and Frank Pastor, formerly clowns, are now in the variety line. Andrew Haight, once owner of the Great Eastern Circus, is, or was recently, an inn-keeper in Chicago. Among other proprietors, Joseph Cushing is farming in New Hampshire; J. M. Nixon is directing a theatre in the Northwest; Montgomery Queen is interested in Brooklyn street railways; Levi North has withdrawn to private life on Long Island; W. J. Metcalf has a public house in Providence, R. I.; Eaton and Daniel Stone are occupied in agricultural pursuits in New Jersey; R. E. J. Miles is a dramatic manager in Cincinnati; Burr Robinson is lecturing in the West, and Dan Rice, after many successes and failures, is building a floating theatre for navigating the Mississippi and its tributary rivers. P. T. Barnum, Forepaugh, Dan Robinson, and L. B. Lent are almost the only old-time circus men left in the sawdust and tanbark field.

John Duff has determined to run Pinafore at the Standard beyond this week. Henri Wertheimer will manage it after the departure of J. C. Duff to Chicago.

PROFESSIONAL DOINGS.

—Uncle Dick Hooley of Chicago is in town.

—Les Brigands will be done at the Park on Monday.

—C. R. Gardner returns here from San Francisco June 15.

—Augustin Daly has engaged Harry Hawk for next season, beginning Sept. 3.

—Lina Tettenborn goes to San Francisco to play a protracted engagement there.

—May Davenport succeeds Marie Wainwright at the Boston Museum next season.

—Fatinitza will be produced at the Chestnut Street Theatre, Philadelphia, June 20.

—Fred Stinson, manager of the Howard Athenaeum, Boston, lost his father last week.

—Archie Gordon is said to be writing a play for Dr. S. M. Landis, the Philadelphia lunatic.

—Mrs. John Sefton has determined to take up her permanent residence in San Francisco.

—T. W. Davey, manager of the Grand Opera House, Detroit, was in town on Monday.

—John Goodwin joins the Aimee Opera troupe this week as business agent—his old position.

—Joe K. Emmet closes his very successful season on the 30th. He then goes to Europe.

—J. H. Surridge, who has been performing with Kelly & Leon's Minstrels in Australia, is in town.

—Miss Stevenson, the Hebe, has a benefit at the Broadway to-morrow (Friday) evening.

—Helen Coleman appears at the Bowery Theatre on Monday, 26th, in the drama of True Blue.

—William McCoy's benefit at the Grand Opera House occurs on Friday, May 30, Decoration Day.

—William Henderson says he has heard nothing of Augustin Daly having the Standard next season.

—There is to be a regular stock company at Booth's Theatre next season under Mr. Boucicault's management.

—Wm. Hayden, late agent for Modjeska, has been engaged to travel with Robson and Crane next season.

—The season at the Grand Opera House will probably close with Engaged, which will be produced there June 2.

—Rose Eyttinge has had a quarrel with Fred Bert, and thrown up her engagement with him in Oregon.

—Les Brigands will be done at the Park Theatre during the last week of the Aimee season, commencing on Monday.

—The Banker's Daughter, well-advertised as the "Union Square Success," opened in Brooklyn on Monday night to a bad house.

—The Ford Juvenile Pinafore troupe, now at Wallack's Theatre, go to Col. Sim's Brooklyn Theatre on Monday, June 2.

—The Howard Athenaeum has been particularly unfortunate. The advent of Josh Hart next year is hardly calculated to bring it good luck.

—It is understood that Neil Burgess begins an engagement at the Broadway shortly, as the Widow Bedott, in Nasby's new play.

—M. Mezieres was taken suddenly ill at the Park on Tuesday, and was unable to play in Mme. Favart. He recovered sufficiently to "go on" in the last act.

—James A. Meade, stage manager of the Oates Comic Opera, sails for Europe on Saturday in search of novelties, and of a new company for next season.

—Nellie Barbour, late of the Chestnut Street Theatre, Philadelphia, has gone to play Maggie McFarland in McDowall's Montreal Engaged company.

—The stage is going to lose its Texas Jack. He will shortly play a season of farewell engagements, and then he and his wife, Mlle. Morlaechi, will retire.

—A correspondent writes that Mr. Hart's Thursday variety organ has declined to three regular readers in San Francisco: Joe Murphy, Victoria Loftus and Jim Hearn.

—W. H. Daly, stage manager of the Chestnut, Philadelphia, goes to Pike's Opera House, Cincinnati, next Fall. Manager Nunez will have a regular stock company there.

—A cruel rumor says that since Cazauran's quarrel with his apologist, he is thought more of by the Union Square company, several of whom bid him adieu on Saturday night.

—Messrs. Brown & Barnes, the well-known dramatic agents, have dissolved partnership. J. A. Brown, the smartest agent in New York, continues the business. He will have associated with him Harry A. Lee, who resumes his old position. Mr. Barnes may be engaged as stage manager as formerly. Both gentlemen have the best wishes of the profession.

—While a party of noisy disputants have been quarreling how best to relieve the late S. B. Duffield's family, and one rascally fellow has been obstructing all efforts toward the much desired object, Dion Boucicault has done the right thing in engaging his son Harry to play with him at the Grand Opera House, which he is now doing as Benish McCool.

The Man with the Lantern.

A ludicrous story comes from the other side, in which a leading Parisian actress and a fat old gentleman played the tragic parts. One night, some time ago, the passengers of the night express train from Vienna to Berlin were aroused from their midnight nap by the piercing screams of the lady referred to, who shrieked at the top of her voice that there was "a murderer in the carriage." The passengers, who could get no other answer from her but a declaration that she was being stabbed with sharp instruments in several places, called the guard, who was informed by the terrified comedienne that needles were being inserted into her. She refused, however, to submit to an examination, and the guard was at his wits' end as to what to do, when the fat old gentleman beside her roared out, with a voice like a tortured bull, that he, too, was being cruelly pricked all over his legs. Fortunately the train was near a station, at which the guard gave orders to have it stopped, and the suffering pair were handed out, their companions following them, with no small curiosity, into the waiting-room. The gentleman was promptly examined, and six colossal leeches were discovered luxuriously feasting upon his leg. Meanwhile the fair comedienne had also been searched, and was so affected on discovering the cause of her pain that she swooned from fright and weakness, and had to be left behind in charge of a local doctor. It was subsequently discovered that one of the passengers had brought an insufficiently covered jar of these blood-suckers into the carriage.

The Pinafore rage still continues to maintain no little vitality and life in New York, and meanwhile what of vigor it has necessarily lost, has spread itself over the country—Pinafore scarfs and ties, Pinafore hats, and Pinafore articles of all descriptions are advertised all through the provinces, while in Atlantic City an enterprising caterer of catables and drinks has opened a Pinafore restaurant, and in another town, whose name escapes me, a knight of the needle and goose shows his admiration of Messrs. Gilbert and Sullivan by advertising Pinafore pants.

"The Man with the Lantern" has been having a pretty hard time of it these last few days, owing to the character of the weather. It is not so much the direct heat of the sun itself—the solar rays—that one suffers from, as the closeness of the atmosphere, particularly when the skies are overcast with one uniform mass of dirty-gray clouds. But if it is warm outside, it is almost unbearable with indoors, especially in crowded theatres, which reminds me that in the Rotunda, Dublin, Charles Duval, when performing there some two years ago, kept his audience delightfully cool by the aid of an immense sort of Indian punkah attached to the roof. Could not something of the kind be introduced into our New York theatres? The contrivance is extremely simple, cheap, and easily worked, and I'm sure would be hailed with delight by thousands of par-boiled and half-suffocated play-goers. The Madison Square Theatre, from its peculiar construction, would do admirably for a place in which to make the experiment. Will its enterprising manager "steal" the hint to which he is thoroughly welcome?

I am particularly glad to hear of the brilliant success in London of another American operatic debutante, little Mlle. Marie Van Zandt, who appeared on the 7th inst. at Her Majesty's Theatre in the modest role of Zerlina in *Il Don Giovanni*. Unusual interest attached to the debut owing to Marie's mother being so well known in English and Italian opera, as well as to the fact that rumor spoke of her in the highest terms. Accordingly there was a large and critical house, whose sympathies the girlish debutante almost instantly enlisted by her charming presence, unaffected acting, admirable phrasing, and sweet, sympathetic voice. London critics, as a rule, are chary of their praise of young American singers, but in this case they have expressed extreme delight, and prophesied for Mlle. Van Zandt a brilliant career.

Readers of THE MIRROR will be glad to learn that Scovel, the tenor, who married the wealthy Miss Roosevelt of this city, and has since been pursuing his musical studies in Europe, has made a most successful debut at Brescia, Italy. Another American, Miss Lillian Norton, made her first appearance with him, and at the conclusion of the last act the house literally rose at them, and insisted in calling them out twelve times. The following morning a band came to the hotel and serenaded them, calling first for the tenor and then for the soprano. The street was filled, and when Mr. Scovel and Miss Norton made their appearance they received an Italian ovation with shouts of *brava!* *brava!* The next night the theatre was crowded from pit to gallery, and the enthusiasm was even greater than on the first night.

Wallack and company are staying at the Grand Pacific Hotel during their present engagement in Chicago, where they opened at Haverly's on Monday with *Ours*. On Wednesday at the matinee, *My Leopold* was produced, and in the evening *My Awful Dad*.

J. B. Booth opens his *Mascomomo House* at Manchester for the season, June 16.

Wallack's—"As You Like It."

Of all the great master's plays, *As You Like It* is surely the most joyous. Through its breezy sunshine and green leaves, its wealth of foliage and grasses "long and cool," there runs a perpetual ripple of laughter—low, sweet and joyous as the spontaneous outpouring of some perfect-throated bird. Its delightful gaiety is infectious; the mere reading of it dispels care as the harping of the Sweet Singer of Israel drove Satan out of the heart of Saul. It should be read in Summer, the reader reclining at his ease amid grass and flowers and moss, under the arched branches of wide-spreading beech or gnarled oak, above him the clear sky, and in his ears the song of birds and the sound of waters gently slipping under-ground making a dreamy accompaniment to the spirit of the text. There is about it, too, an old-world air of childish romance, of that golden age far back in the world's youth, when light-hearted shepherdesses tripped joyously over the forest glade, and shepherd boys piped "as if they should never grow old." For the care-worn, harassed, blasé man of these days, worn out and nerve-disturbed by the high pressure and fever of this age of competition and telegraphs, Shakespeare's enchanting comedy has a rare and peculiar charm; lifting the reader out of himself, out of the bustle and confusion and nerve-irritating noise and strife of Wall street and Broadway, into that ideal world of green fields and pleasant waters, of idyllic joyousness and repose, in which his wearied soul would fain find temporary rest.

The characters, again, are so delightfully outspoken and airy and free; distinct each one of them as a finely cut cameo, and yet so delicate withal. Shakespeare, indeed, seems to have taken a special delight in the creation of Rosalind and Jaques, Touchstone and Celia, Orlando and Adam, and the rest of the immortal company; and their faces look out upon us from among the foliage and sunshine of Arden as freshly arch and beautiful to-day as they did three hundred years ago, and will do to the end of time. It is, therefore, with special delight that we hail a re-tel, conscientious and fairly successful presentation of the play,—we say "fairly successful," for it is impossible to conceive a perfect representation of a comedy and characters so airy and spiritual; and it was with keen feelings of anticipative pleasure that, in common with an audience that filled the house, we attended Wallack's on Monday evening to witness the initial production of *As You Like It*.

We would like to say we were not disappointed; that the presentation fully realized our anticipations, but we honestly cannot. There is so much merit in the performance, so many good points and evidences of minute care on the part of the manager to secure a perfect result, that we regret our inability to give it that praise which efforts so conscientious deserve though they could not command. But magnificent scenery, perfect appointments, charming music, and general excellence of acting on the part of the rest of the company, cannot atone for the want of a Rosalind; and that is exactly what *As You Like It* as produced at Wallack's lacks.

We have no wish to be severe upon Miss Cavendish. In many respects she is an admirable actress, uniting to a thorough knowledge of the resources of her art a pleasant presence and an expressive face. But she utterly lacks that dainty grace, that joyous, airy delicacy, that delightful spirituality and modest, unconscious innocence and sweetness of action and voice which are among the essential characteristics of Shakespeare's heroine. In emotional melodrama which calls for broad results and appeals to deep passion, Miss Cavendish is in her element, but for parts demanding delicacy of touch, refinement of feeling, and poetry of voice and action, she is quite unfit. And it is just here that her Rosalind so completely fails. As compared with the Rosalind of Shakespeare, Miss Cavendish's is a rough, hoydenish, peasant girl, who had got a hasty education—finishing off, as they call it—at some fashionable ladies' boarding school. Her manner is coarse, her movements are often clumsy and ungraceful, her acting is without spontaneity or coherence, her utterance is so "mouthed," indistinct, and hurried that half of her words are unintelligible, and she is destitute of the airy grace requisite for the successful rendition of the part. In a word, as we have said at the outset, she is not Rosalind, and without Rosalind it is as impossible to have *As You Like It* as it is to have Hamlet without the Prince.

Of the remaining artists we are glad to be able to speak more favorably. Miss Boniface makes a charming Celia, displaying an amount of naivete and grace, and of a kind that almost made us regret she had not attempted Rosalind. John Gilbert's Adam is probably as good as any to be found on either the American or English stage—if not, indeed, better—and requires no further commendation from us. Mr. Beckett's Touchstone, though wanting in action and breadth, is fairly good; Mr. Warren made an excellent wrestler, while Mr. Weaver, as the Banished Duke, Mr. Robinson as Jaques—though lowering his voice too much at the end of his sentences; Mr. Wheelock as Orlando in spite of occasional stiffness, and, generally, the rest of the company, all gave faithful and acceptable renderings of their respective parts.

It only remains to repeat more fully what we have already indicated, that the scenery and general appointments are uniformly superb; indeed, the piece is mounted as if Mr.

Wallack had meant to run it for a year. The music, too, was excellently delivered, Mr. Jas. Peakes distinguishing himself by his solos, and the choruses were rendered with a sweetness and precision that compelled several encores. It is only fair to add that Miss Cavendish was several times called before the curtain, and that the performance, generally, was warmly received. Not the least agreeable part of the entertainment, by the way, was the Shakespearean overture preceding the comedy, which was admirably rendered by the orchestra under the able direction of Herman Brode.

Arrah-Na-Pogue at the Grand Opera House.

On Monday evening Mr. Bonicault effected his return to the Grand Opera House, appearing for the first time at that theatre in his own excellent drama of *Arrah-Na-Pogue*. Mr. Bonicault has just completed a very prosperous season in San Francisco, and is appearing here under the immediate management of H. J. Sargent. *Arrah-Na-Pogue* is in many respects the best play he has written. Making perhaps less appeal to popular feelings than does the *Colleen Bawn*, and devoid, in a great measure, of the stagecraft and mother-wit which make *The Shaughraun*, it is a better and truer reflex of natural Irish life than either of these. There is about it an aroma of genuine sentiment, and a purity of pathos so real and hearty, that it is lifted above the plane of ordinary stage plays into an atmosphere of nobler things.

The busy brain, and deft, cunning hand of Mr. Bonicault have wrought from the flimsiest materials the most marvelous dramas of our life and times. But nowhere in his prodigious repertoire of three hundred acting plays has his skill and genius been so strikingly displayed as in his Irish dramas. His best work has been put into these. Here it is that he has lavished his brightest thoughts and noblest inspirations. Of them all *Arrah-Na-Pogue* is the gem. It will live to do its author honor, and to preserve his memory and his fame long after his poetic sensation pieces and crisp, epigrammatic comedies have been forgotten. But who will there be to fitly represent his hero—the loyal, honest, trustful, the full-handed, open-hearted, noble Shaun? Who will there be to unite under the simplest of dramatic disguises all the honor, faith, love and devotion so fondly and ably drawn by Mr. Bonicault? Who will there be to convulse at one moment an audience with laughter, and at the next to melt it into tears, while interesting it all the time? None, we fear.

Mr. Bonicault has lost no jot of his excellence as Shaun. He plays it as well now as ever. It is indeed a noble pattern for our young actors, and one they can advantageously copy. It evoked on Monday night the same share of applause that a thoughtful public has always paid as tribute to this truly artistic performance.

The support rendered was good. Miss Ellie Wilton gives a sweet, lovely impersonation of Arrah. Mr. Wilks a powerfully real performance of Michael Feeny, and Kate Rogers, radiant again, is seen as Fanny Power. John Brougham renews old recollections as Col. O'Grady, and was welcomed to the side of the compatriot. The full cast of the drama was as follows:

Shaun the Post.....Mr. Bonicault
Col. O'Grady.....John Brougham
Fanny Power.....Katherine Rogers
Arrah-Na-Pogue.....Ellie Wilton
Michael Feeny.....Jos. A. Wilks
Beamish McCool.....H. S. Duffield
Major Coffin.....James Taylor
Secretary.....L. F. Barrett
Winterbottom.....L. F. Lamb
Sergeant.....J. H. Wilder
Regan.....L. Deveau
Owney.....Victor Donnelly
Ratty Walsh.....Mrs. Sol Smith

The scenery was appropriate. Monday night's house was moderately good. Attendance improved on Tuesday. The fact that Mr. Bonicault is appearing under Sargent's management readily explains this. On the 2d of June Engaged will be played by the Park Theatre company, and will close the regular season at this house.

F. W. Hofe, W. B. Murray and Maurice Pike were subpoenaed on Tuesday afternoon to testify in the Smith-Bennett murder case in Jersey City. Bennett testified that he was an actor, had played an engagement at the Fifth Avenue Theatre, under Mr. Daly's management; played at Mr. Fiske's theatre while Mary Anderson was there; played at the Broadway Theatre a few times; only had a "snap" engagement, found remuneration small. Strange to say the lawyers took no exception to the statement.

On Saturday evening a spasmodic attempt was made by the police to enforce among the variety theatres of the East side the arbitrary and absolute law forbidding the sale of beer. The traffic was accordingly stopped, and the managers compelled at considerable expense to make some alterations dividing the bar-room from the theatre. Though giving the managers considerable annoyance it has not interfered materially with their business. There is no good reason for police interference, and it looks very much like a persecution, especially as Jac. Aberle's "Tivoli," and similar dives, were unmolested, and continued in full blast. The force which flaunts a Williams should be more discreet.

J. C. Myers has retired from the management of *Dollie Bidwell's Only a Farmer's Daughter* combination, and William E. Barnes is now playing them through the East.

Rice's Surprise Party at the Union Square.

Babes in the Wood is one of the very few really good pieces which failed in its original production at the late Josh Hart's theatre. But it was a good piece nevertheless, and under other auspices, or at any other house, would have made an immediate hit. It was afterward performed at the Grand Opera House and at the Park, and though the early novelty had worn away, it proved more attractive than when given at the ill-fated Eagle. On all these occasions it was done by the Colville troupe. It was accepted as a bright, popular and amusing burlesque, replete with current airs, terse slang, good jokes, and very funny "business."

On Monday evening the Rice Surprise Party, a pleasing organization with a strikingly good trademark, did the piece at the Union Square before an audience which did not quite fill all the seats, but encouraged largely in the standing-room.

The Rice Surprise Party achieved great success in San Francisco, and justly, but judging from Monday's performance it does not seem altogether likely to duplicate it in New York. The organization, from a strictly commercial and business point of view, is well chosen. It is just suited to make a profitable tour of the large cities of the country. For the New York market its excellencies are not so apparent. However, time must show, and it is not altogether impossible that the troupe may achieve here the same degree of success as attended its performances in other cities.

Mr. Willie Edouin and Marion Elmore resume their original parts of the Babes. Mr. Edouin, besides being an excellent dancer and thorough pantomimist, is a consummate comedian, and he is the life and spirit of the performance. Miss Elmore relicks through the role of Sally as blithe as heretofore.

Alice Atherton plays the bold, bad man. Her singing is good. Her acting (in this part at least) is not. Marie Williams made it grotesque and attractive; Miss Atherton makes it staid and severe. One can well credit the advance this charming artist has made toward performing some of the roles of the Rice repertoire, but she is not seen to fair advantage in Babes in the Wood.

Louise Searle, the prima-donna of the organization, is the Louise Franklin of Robinson Hall four or five years ago. She has been with the Hess Opera troupe since that time, and has developed into an excellent singer. She has a sweet voice, good presence, and acts intelligently. Her selections, notably "Good-bye, Sweetheart, Good-bye!" are reminiscent of her earlier exploits and experiences. Some new songs would be in better keeping with the surroundings. Miss Searle's youth, however, makes some amends for this, and she must be accepted as an improvement on Eme Roseau.

Lina Merville plays Prince Pretty Fellow, and Jennie Calf the Doctor. Harry Dixey as the Family Physician made endless fun by his grotesquerie, and, next to Edouin, is the feature of the male members of the cast. Marion Singer is unsuited to burlesque. She has a very excellent voice, which is heard to advantage in "The Man in the Moon is Looking," first made prominent by Alice Atherton.

Mr. Rice has imported from San Francisco two comedians, and we wish to speak of them particularly. A San Francisco comedian is, generally speaking, something of a character. One, at least, of Mr. Rice's selections is, at all events, unique. We allude to Mr. Louis Harrison. This gentleman is a most offensively bad actor. He seemed possessed with the idea that caricature is fun, and from this extraordinary proposition all his antics proceed. We have no one in the East like Harrison. No one, indeed, who begins to compare with him. He is unique. There may be worse comedians than Harrison, but they do not flourish in this section. The Golden Gate may appreciate him; New York will not. The gentleman means well enough, probably, but he performs badly. His Sir Rowland is very poor. W. A. Mestayer, who is popularly known as "Bill," is the other San Francisco comedian. He bears a good reputation as an actor, and, so far as we know, he deserves it. But his performance in Babes in the Wood gives no clue to the possession of the most ordinary talents, and he may be depended upon to appear to better advantage in the new burlesque.

In selecting his chorus, Mr. Rice has shown his wonted good judgment and good taste. The ladies are all pretty, and present a picture of physical development and grace which goes to make this party a Surprise party indeed. The best burlesque, given without handsome women, amounts to nothing. Their presence has often redeemed, in popular acceptance, a poor one.

The episode of Cock Robin's death was charmingly rendered by children. The music of the opera was well rendered. New York needs, this Summer, just such light and airy entertainments as Mr. Rice's company is organized to give. Its repertoire includes William Gill's extravaganza, *Horrors*; Rice and Childs' *Hiawatha*; McNally and Smith's extravaganza, *Revels*, and the new French opera-bouffe, *La Grande Casimir*.

With good management and reasonable weather, the Rice troupe should draw to the Union Square for a month yet, houses quite as good as they have been had with *Lost Children*.

Horrors succeeds Babes in the Wood at the Union Square.

Annie Pixley closes her engagement for the season in Chicago this week. She says that she is mighty glad she left California for the East, and will never live beyond the mountains again.

Horace Wall has been putting all the recent attractions into the Chestnut Street Theatre, Philadelphia. Adele Belgarde is there this week. The Morlaunt-Evans co. comes on Monday.

G. W. H. Griffin, the gentleman under whose popular and experienced management the Comique has been so prosperous this year, has a benefit at that theatre to-night (Thursday).

Among the engagements already made by Ford for the Broad Street Theatre, Philadelphia, next season, are Joseph Jefferson, Edwin Booth, E. A. Sothern, and the Emma Abbott Opera troupe.

The play of *Trix*, written by C. O. D. Gordon for Elsie Moore, will not be done at the Madison Square. It is announced vaguely for production next October, but as every one understands, this is a good way of "letting him down."

Alice Chandos sailed for Europe yesterday (Wednesday). She goes to London under a two months' engagement to create a Yankee dialect part in a new play, called *Foreign Relations*. She will return to New York by the middle of August.

Theall & Carton close their regular season at the Novelty Theatre, Williamsburg, this week. They have played without exception the best line of attractions in America. Their Summer season opens on Monday. The house has been very prosperous.

New York is rapidly filling with actors, managers and agents. Judging from the very large number of professional cards which appear in THE MIRROR this week, of parties "at liberty," not many engagements have been effected for next year.

On Sunday, June 1, the employees of the Metropolitan Printing Office will go on their second annual excursion up the Hudson to Iona Island. The committee have engaged a barge and steamboat. The price of the tickets, which are limited, is fifty cents.

A new drama has made a great success in Copenhagen. The piece represents, in the most satirical manner, a party of financiers who have plans of a railway from St. Paul's to the moon. The London *Figaro* says that the work has been purchased by Lester Wallack.

R. E. Stevens is to be connected with Simmonds & Brown's dramatic agency this Summer. As he has a personal acquaintance with all the managers of the country, and has gained a knowledge which will be of great service in laying out routes during his tours as business manager, he should prove a valuable assistant.

A comic drama called *The Strange Gentleman*, which Charles Dickens wrote when he was known as Boz, and which was played in September, 1836, when *Pickwick* had only reached its sixth monthly part, has been reprinted in London in fac-simile. The original edition is now rare, and as much as \$42 has been given for a copy of it.

W. L. Allen, manager of the Opera House, Louisville, had a benefit in that city on Monday. Engaged was performed by the Jane Coombs company. Mr. Allen had printed on the reverse side of his programme: "I love you madly, passionately; I care to live but in your heart; I breathe but your love. But, business is business." (Over.)

T. W. Davey, manager of the Detroit Opera House, has issued a circular concerning that theatre. He announces that arrangements have been made to have the theatre entirely refitted and re-decorated for the season of 1879 and 1880. Among the attractions playing there last season were Barrett, Fanny Davenport, Edwin Booth, Mary Anderson, McCullough, Janauschek, Emmet, Hess Opera co., Haverly's Minstrels, and Crane and Robson.

Mrs. Barney Williams was almost compelled to return to the stage, by the rigorous demands of her husband's family, who were legatees under his most kind and considerate will. His real estate had, like that of nearly everybody else, undergone very serious depreciation between the date of his will and the date of his death, but the legatees would not wait for the satisfaction of their claims, and hence a serious loss to the estate.

J. C. Duff is organizing a comic opera company, with a view to producing the latest operas at McVicker's Theatre, Chicago, with a degree of excellence calculated to insure a paying season. The chorus and orchestra, both of which are composed of the best attainable artists, are studying and rehearsing the scores of *Fatinizta*, *The Little Duke*, *The Sorcerer* and *Pinafore*. The season will probably open with *The Little Duke*, Max Maretzek wielding the baton.

Braham's Boston Vaudeville company, which is to take the road on the 2d of June, comprises the following artists: Messrs. Louis James, B. Graham, Alfred Hudson, J. H. Jones, E. A. White, G. A. Schiller, C. A. Steadman, Charler W. Butler (late with Lotta, this season with Robson and Crane); and Misses Marie Wainwright, Rose Temple, Jean Crozier, Geraldine Rowell, Nellie Manning, Nellie Downing; John J. Braham, manager and director, and J. Cheever Goodwin, business manager.

Robert McWade appears at the Walnut, Philadelphia, next Monday.

London Correspondence.

JUNIOR GARRICK CLUB,
LONDON, MAY 3, 1879.

There is really almost nothing to write about this week, things generally being particularly dull and quiet. Charles Reade meditates a presentation of *L'Assommoir*, and has gone to Paris in order to see it and judge of the probability as to its success in London. From what I learn, however, he is not quite satisfied with the play, and it is more than doubtful that he will produce it. It was rumored that Mr. Reade had cabled to Fechter to engage him for the leading male role, but that was not so. Reade and Fechter are good friends, but it would cost too much to take the redoubtable Charles—they are both Charles by the way—across the pond. Besides, we have got plenty of good men here not only ready and willing, but able to play the part.

I dare say you have heard by this time that Sullivan and Gilbert, inspired by the phenomenal success of *Pinafore* in the States, intend to take you by storm and personally "invade" you. The new operetta, from what I can learn, will be a great success. The plot is ingenious and lively; the dialogue is brisk and happy; and the motif is of that semi-satirical, mythological character in which the author of "Bab Ballads" delights. It is still a matter of doubt whether Mr. Sullivan goes across, as his provincial engagements may render that impossible; but Gilbert goes for certain, and has already booked a passage by the White Star Line for Wednesday, October 8.

To-day's *Figaro* gives a synopsis of the text of Colonel Mapleson's lease of your Academy of Music for 1879-80, which may prove of interest to your readers. Here it is, although the news may prove stale—a second edition of sending coals to Newcastle. If so, use your editorial discretion and cut it out.

"The season is to commence on the 20th October in each year, and is to last eleven weeks, with a supplementary season beginning in February. Two hundred seats are reserved to the stockholders, who agree to pay all the charges for lighting, heating, and cleaning. Mr. Mapleson's rent is \$402 a week, and he also agrees to place operas on the stage in an 'elegant' manner with first-class artists. The stockholders also agree to relinquish their rights of entry on two nights in the season, the proceeds to go toward painting scenery. Altogether, the lease seems to be a very fair one for both sides."

Apropos of the "Colonel" I may add that a meeting was held last week of the supporters of the National Opera House on the Thames Embankment, at which Mapleson produced the receipt for the £1,500 (\$7,500) ground rent, and it was resolved to recommence the work as soon as possible. However, Her Majesty's Theatre, the finest opera-house in England, will do very well for Mr. Mapleson in the interim, though it should not be forgotten that his lease of the Haymarket expires in 1891.

In my last, if I remember rightly, I mentioned that the Duke of Edinburgh had made his entrance as "fiddler" at the Albert Hall, after an absence of some years. His Royal Highness did not score a success; his violin requiring so much tuning that its noble player has thought fit to retire from the scene of his violinistic non-successes. Accordingly his final appearance has been advertised for the 17th, when it is to be hoped his Royal Highness will have a bumper house. If what "everybody says" is correct, he needs it badly, although for myself I have serious doubts as to his success; the Duke being the most unpopular—I should perhaps say the only unpopular—member of the family.

On Tuesday evening last, Mlle. Zare Thalberg made her re-entrance at Covent Garden and scored a brilliant success. Special interest attached to the performance, owing to the fact that it was looked upon as a crucial one; the manager, Gye, having asserted that Mlle. Thalberg had lost her voice, or, at any rate, was passe. Her magnificent singing made for her a triumphant vindication, and in the trying part of *Elvira* in *Ernani*, her voice was unanimously pronounced as fresh, clear and in as good order as ever it was. M. Maurel played the part of Charles V., and Signor Gayarre was the Ernani.

The Stratford-on-Avon Memorial affair has proved a brilliant success. The theatre externally is a not ungraceful building, though its incompleteness mars its effect, and it stands in a situation more beautiful than has fallen to the lot of any theatre since the great structures of Athens and Syracuse looked out over the Egean and the Mediterranean. Internally it is well arranged, and bids fair to be a very pretty little salle when it is decorated, though as yet it shines in the virgin purity of whiteness. A very tasteful drop, representing a progress of Queen Elizabeth to the Globe, or Blackfriars, has been painted by Beverly. The scenery and stage mounting, too, are tasteful and effective, the battlement scenes in *Hamlet* being really original and ingenious in design.

H. J. Byron is down for a new comedy at the Olympic, and F. C. Burnand is also scored for a new romantic drama, with which Fanny Josephs will open her season.

Arthur Skelchley, novelist, dramatist, and creator of the famous "Mrs. Brown" of Fun, will shortly make his appearance as Falstaff in a representation of the first part of *King Henry IV.* to be given first at a matinee at the Gaiety Theatre. Although possessing considerable histrionic ability, and having some experience of the stage as an amateur, Arthur is too small a man to enact the role of the Brobdignagian wit, which the late

Mark Lemon of *Punch* used to perform so well. At the same time it should be remembered that Phelps, who was about the same height as Skelchley, used to essay the part admirably; but then Phelps was a great actor. By the way, if I do not forget, Mr. Skelchley, on the strength of his English reputation as the creator of "Mrs. Brown," paid a flying visit to the States some seven or eight years ago with the intention of making a pile of money by lecturing; but your people, to Arthur's intense surprise and unexplained disgust, had not heard of him,—in fact, it was a race that knew neither Joseph nor Mrs. Potiphar—I mean "Mrs. Brown." So the whole thing was a fizzle; Arthur took an early steamer home, and gave relief to his wounded feelings by writing a book about America and American society which scandalized even our Cockneys by its gross indecency and exaggeration. When Arthur next visits the States, which I don't think he ever will, he will travel a la "Mrs. Brown" (I mean Queen Victoria—what a curious slip of the pen!)—incognito.

After much exploration of courts and alleys issuing out of the Strand, J. L. Toole has secured a favorable site for his new theatre, which will be erected with all possible expedition after the designs and under the superintendence of Mr. E. Thicke. The locality, now known—if it can be said to be known—as "Harvey's buildings," lies immediately behind the houses between Bedford and Agar streets, and is at present approached by an archway nearly facing Messrs. Coutts' Bank. The new house, which will probably be known as "Toole's Theatre," will stand on ground upward of one hundred feet in depth. Its size will be a little less than that of your Booth's; or, in the technical language of theatrical speculation, it will be "constructed to hold £200 (\$1,000)." Some improved modes of ventilation, including a "sliding roof," will be introduced by the architect.

One of the novel features of "Toole's Theatre" will be an open court something like what is seen in continental hotels, decorated with shrubs and flowers, and provided with chairs and tables for visitors desirous of taking light refreshments. Efforts will be made to get the new house completed by Christmas; but it is doubtful whether all will be ready for opening till early in the new year.

Mr. Albery, author of *Two Roses*, has been entrusted by Mrs. Bancroft with the task of adapting *Les Bourgeois de Pont-Arcy*, by M. Sardou, for representation at the Prince of Wales' Theatre, where this version will probably be produced in October next. This comedy was brought out with success at the Vaudeville Theatre in Paris in March of last year. After the author's custom, it presents an elaborate picture of society, rather arbitrarily combined with a dramatic story. The sketches of typical life in the aristocratic upper town, the thriving mercantile new town, and the humble lower town of the imaginary Pont-Arcy, yielded much pleasure to Parisian audiences, and though essentially French they may possibly furnish good material for our stage. The drama element, which represents a son as taking upon himself the disgraceful amour of a deceased father, and thus sparing the feelings of his mother at the expense of his intended bride, will necessarily require judicious handling. The admirable dramatic qualities of the fourth act may, however, atone for a rather artificial story. Mrs. John Wood, Mr. and Mrs. Hermann Vezin, and Miss Marion Terry have already been engaged to take part in the performance of this piece.

W. S. G.

Foreign Notes.

Lecocq, the eminent composer, is convalescent.

Mapleson has scored a success in London, and Gye a comparative failure. It used generally to be the other way.

Gounod demands the modest sum of \$20,000 for his new opera, *Le Tribut de Zamora*, but refuses to permit Mapleson, Gye or Carl Rosa so much as to see the score.

Baugnot, F. C. Burnand's adaptation of the French comedy of *Niniche*, was presented at the Gaiety Theatre, London, April 30, with great success. All the nastiness of the original has been eliminated, and yet much of the fun retained.

Some of our readers will doubtless remember Senor Sarasate who, several years ago, made a name for himself in New York as a violinist. Accounts from London state that he recently performed at a concert of the Old Philharmonic Society there, but was pronounced by the critics to be not successful.

The plans have been completed for the rebuilding of the Theatre Royal, Glasgow (Scotland), recently burned to the ground. When finished, the theatre will be one of the handsomest and largest—if not, indeed, the largest in the United Kingdom. It is proposed to have an aquarium in connection with it where promenade concerts can be given.

Mrs. Fanny Foster, assisted by Clementine Lasar and Frederic Clark, gave a very charming entertainment on Friday night at Chickering Hall. Mrs. Foster won the hearts and the plaudits and spoiled the kid gloves of a large audience. She is a graceful elocutionist, and past-mistress of several styles of humor. Clementine Lasar is a good soprano. The attendance was good.

NEW YORK AMUSEMENTS.

Mme. Favart at the Park Theatre has proved unexpectedly attractive, and has been witnessed by the largest houses drawn by Aimee this season. In consequence of the popularity of the new opera, *The Brigands*, which was to have been done on Monday, was postponed. Aimee will appear to-night (Thursday) as Rose Michon in Offenbach's melodious and salacious opera bouffe, *La Jolie Parfumeuse*, supported by the full company. Her engagement is drawing to a close, as she appears at the Globe, Boston, on June 2. We see nothing to change in the opinion already expressed in these columns respecting the offensive immorality of Mme. Favart. The episode of the absence of old Pontable is not merely suggestive—it is bestial. However, it does not fail of attraction, as the crowded houses at the Park show. Mme. Raphael, who created so poor an impression in *Le Petit Duc*, has quite reversed it in Mme. Favart, and gives the role of Suzanne a very pleasing interpretation.

This is the last week of Gorman's Church Choir Pinafore troupe at the Broadway. As might have been expected, business has not been what it was during the first engagement. It is strange that a manager as smart and as experienced as Mr. Fulton, should make the mistake of interrupting one attraction to make way for another, and then resuming the first one. It worked badly in the case of the Knights, and no less in the matter of Pinafore. There can be no doubt, either, but that the connection of J. H. Meade with the Church Choir party has begun to hurt it. As long as his connection was not proclaimed it did no special harm, but when it came to be generally known (through his published notices) that he was the manager of this untarnished troupe of West Philadelphia unexceptionables, the illusion of the Church Choir began to vanish and there remained only the fact—a company of untalented, untrained and ungainly bad amateurs, whose vocal powers made insufficient amends for their dramatic capacity. On Saturday evening John Gorman has a benefit, when Auld Lang Syne will be sung. The question naturally arises: Who is John Gorman, that he should have a benefit? It will probably be memorable only from the singing of Auld Lang Syne.

The Salsbury Troubadours have been doing an excellent business at the San Francisco Minstrel Hall with *The Brook*. The New York theatre-goer is seldom vouchsafed a neater, prettier or more delightful entertainment than *The Brook*. It is charming throughout. Some very injudicious and callow-minded person had gone to the pains of instituting a comparison between Nellie McHenry, the bright soubrette of the organization, and Lotta. Now this is very unjust to Nellie McHenry, for, despite her cleverness, her embonpoint and her vivacity, she is not comparable to Lotta—a lady without a peer in her own line. Miss McHenry sings fairly, she acts brightly, and she amuses greatly—but she is not Lotta. Miss Dingee, who is entitled to the appellation of the vocalist of the troupe, was, not many years ago (three at most) playing very small parts in one of Augustin Daly's companies. She has a remarkable voice, rich, pure and flexible, and her rendering of the French, Spanish and German songs is admirable. Mr. Salsbury has toned down considerably since his last appearance in New York, and he is better for it. His present recitations are remarkably well done. John Webster and John Gourlay, who complete the troupe, are both very clever performers, and they add much to the attraction of *The Brook*. The scene used is by Gaspard Maeder, and is an excellent bit of artistic design and finish. The *Brook* is preceded by *A Happy Pair*, neatly acted by Edwin Price and Estelle Mortimer. Attendance has been unexpectedly, though not undeservedly, large. The *Brook* is the best dramatic entertainment now being offered to the New York public.

Fatinitza continues to draw fairly at the Fifth Avenue. There is nothing new to record about it. The last nights are announced.—Niblo's, Booth's, the Globe and Olympic are closed.—The masterly interpretation of Pinafore at the Lyceum is doing but fairly, and the children in the afternoon not overwell.—The final nights of Gilbert and Sullivan's opera are advertised at the Standard, where it has held the stage since January 15. Duff's profits are about \$28,000. Business has been light of late on account of the weather.—Steele Mackaye's theatre closed on Tuesday with a benefit to the manager.

Pay a Visit to Blooms'.

All through the Summer professional people will more or less flock to the great metropolis to seek engagements, and to attend to other business. A very important matter will be the replenishing of wardrobes. We would direct the attention of the Profession to the advertisement of the Messrs. Blooms on our eighth page. And now the Sporting season is in full tide. The professional man and the amateur will find Blooms' the place to get an outfit that will both fit well and endure. The assortment at this reliable house is varied and complete, and the prices defy competition.

PAY A VISIT TO BLOOMS'.

Florence Moore plays Miss Sinclair in *The Boy Detective* with N. S. Wood, at the Jersey City Opera House next Monday.

The First Actress in Paris.

Two brave peasants in the banlieue possess, in Paris, a daughter who plays minor parts in a very small and not too respectable theatre.

This diva, with the voice of a peacock and the walk of a goose, dwells in the fastnesses of the Rue de Rennes.

Her good parents, naturally, are very proud of their off-spring and say to everybody on all occasions:

"Our daughter is the first actress in Paris—the very first one."

And if any of the auditors seem astonished, the old man explains:

"Yes, sir, the first one after you leave the railroad station—on the left hand side of the street."

—Arthur Venner writing in the Boston Times says:—"There are people, I believe, who turn up their noses at Pinafore. 'What a satire on our musical culture, you know.' But I hear that the author of the only American oratorio—one of the most profound students of music of the age—has been to hear it eight times; while a friend of his, a distinguished linguist, philosophical, and historical scholar, and withal by no means ignorant of music, having gone once, remarked that he did not at all wonder at Professor X's enthusiasm."

—On Saturday afternoon George E. Tooker, manager of the Metropolitan Theatre, Newark, was arrested upon a warrant issued from the First District Court, and was held in \$200 bail. The complainant is Mr. Grabenhein, proprietor of the Showmen's Home, on Market street, Newark, whose allegation is that Tooker obtained board at the hotel for his wife and family upon representations which, when Tooker fell in arrears of \$90.20, could not be realized. Tooker was arrested in a restaurant by a constable. He acknowledges owing \$76.20.

—The new burial ground of the New York Lodge of Benevolent Order of Elks in the Evergreens Cemetery, in East New York, is to be dedicated on the afternoon of Sunday, June 1. The ground was purchased last December, and comprises six full burial lots, 60 by 40 feet in dimensions. It has been inclosed with granite posts and ornamental iron railings, and is to be embellished with a fine monument of granite, surmounted by a marble statue. It will be further ornamented with a life-size elk in bronze. The dedication exercises will begin at 3 o'clock. The members of the lodge will form in line at the Metropolitan Hotel, in East New York, and headed by a band of 25 pieces, will march to the cemetery. Part of the burial plot will be laid out in exact imitation of a lodge-room.

—Michael W. Lanagan, the actor, died in Baltimore on Friday, after a brief illness, aged forty-five. Mr. Lanagan was a native of New York and entered the profession early in life. He was a well-known actor of the legitimate school, and for the last twenty years he was with Manager J. T. Ford in Baltimore and Washington, playing "old men." In all his professional and personal relations Mr. Lanagan was a man of the utmost probity of character, and his record is absolutely stainless. There was a meeting of the profession at the Broad Street Theatre, Philadelphia, to take action in reference to his death. Deceased leaves a wife and two children, the oldest being a law student in Detroit. The burial took place from the Immaculate Conception Catholic Church, Baltimore, on Sunday.

—The Public Amusement bill, which has passed both houses of the Pennsylvania Legislature, and is now awaiting the Governor's signature, provides that the annual license bill for all theatres and opera houses shall be twenty-five dollars. The mayors of the several cities are empowered to annul or revoke licenses where the character of the entertainment is objectionable. This, however, can only be on the affidavit of a citizen, and managers have the right to appeal to the courts from the Mayor's decision. The second clause of the bill declares that it shall not be lawful for any female to attend among or wait upon the audience or spectators at any exhibition, performance or entertainment, or to procure, offer, furnish or distribute any description of commodities or refreshments whatsoever. The bill has been carefully drawn up, and is satisfactory to all first-class managers. It is opposed by the keepers of "dives."

A concert for the benefit of Mme. Lisner De Fere, and under the able and popular direction of Fritz Hirschy, will take place at Steinway Hall on Sunday. The following artists will appear: Remenyi, Franz Rumel, Ch. Fritsch, the favorite tenor, Florence Rice-Knox, Mme. O. Gomon, Mlle. L. Anton, the pianist, and P. Juignot, together with the following members of the Aimee Opera troupe: Sara Raphael, Cecile Gregoire, Mlle. Beaudet, Mlle. Jeanne Canonge, Mlle. Felice Delorme, Emile Juteau, Emile Jourard, J. Mezieres, E. Duphar, Bayard, Dupuis, Salvator, Vinchon, and other members of the company. Neuenhoff's orchestra of sixty distinguished musicians of the New York Philharmonic Society will assist in the performance. Directors of the orchestra: M. Almeras, Max Schwab, Mr. Duleken and Mr. Gonthieres.

—Adelina Patti wants \$3,000 per night for herself and Nicolini, backed by a deposit of \$20,000, prior to her setting sail, before she agrees to undertake the proposed tour of the United States. Under these circumstances it is not likely that she will come.

THE VARIETY STAGE.

THE COMIQUE.

This is the last week of the season at the Comique, and those of our readers who have not witnessed Harrigan and Hart's most successful comic play, have now their last opportunity. The Mulligan Guard Ball has had no less than one hundred and forty representations, and it is certainly with regret that announcement of the last nights will be received. Such, however, is actually the case, for the company leaves shortly to fill engagements in other cities. The new faces in the olio this week are Jeppe and Fanny Delano, the popular society sketch artists, in their refined selections; M. Fernando Fleury, the change artist, who has recently met with much success on the East side, and Mollie Wilson, a very pretty serio-comic vocalist; Ned Barry, the "old reliable," who has made hosts of friends during his engagement at the Comique, appears at every performance, as do all the old favorites in the excellent stock company. On Thursday afternoon, it will be "my turn next" for a benefit with G. W. H. Griffin, the business manager of the establishment. Mr. Griffin has been untiring in his efforts to accommodate the patrons of this theatre, discharging the duties incumbent upon him in a straightforward and courteous manner. His pluck and ability have added much to the success of the house and entitles him to a full recognition on the occasion of his benefit. Matinees Wednesday and Saturday.

THE LONDON.

This is positively the last week of Murphy's Dream, a sketch produced some months ago by John Murphy of Murphy and Mack, and George Murphy of Murphy and Shannon. The piece has enjoyed a run almost unparalleled in the annals of the variety stage, and has been received nightly with roars of laughter. It is a nonsensical piece of absurdity to speak plainly, but the acting of the principals, the ridiculous situations and the local hits with which it abounds, have certainly met with great favor. Besides this there is little to report. There is the usual strong bill for the week, the new faces being the Girard Brothers, in their grotesque songs and dances; Louis Richards, the champion Indian club swinger, who also introduces his comic act in ventriloquism; Carrie Boshell, the petite song-and-dance artiste, and Lotta Grant, the favorite change artist; Sanford and Wilson appear in their sketch, *I'm Here to Stop*; Murphy and Morton introduce, for the first time, *The Two Irish Gents and Over There in Ireland*; Reynolds and Walling, the German sketch artists, appear in a new extravaganza written expressly for them, entitled *Our Old Arm Chair*; Murphy and Shannon, another incomparable German team, may be seen in their new sketch, called *Lizzie Baume*, and the versatile Irish comedians, Murphy and Mack, in their original Irish sketch, *Love Under Difficulties*, while Louise Montague, vocalist, sings her prettiest songs, and others "on the bill" which space will not admit of mention.

HARRY MINKE'S.

Pat Rooney is the card at this popular East side resort for the week, and will doubtless succeed in creating the usual sensation. His repertoire remains the same, although "a complete change of make-up and a new list of comedies" is given prominence below his name on the bill. He introduces among other local hits, *Captain Williams' Club*, Governor of Germany, and his Pinafore songs and stories. The favorite, Bobby Newcomb, makes his first appearance after an absence of nine months, and has scored another success in the rendition of his latest production, *Courting in the Moonlight*; Charles Rogers and Mattie Vickers bid farewell to the variety stage at the close of their engagement here, as it is their intention to star in a new drama, written expressly for them by Chas. Gayler. They appear in the well-known sketch, *The Debutante*, in which they introduce songs, dances, impersonations, etc. Frank Bush, another strong attraction, appears in new specialties; Fannie Beane and Charles Gilday introduce a new sketch, entitled *Our Pie-Nie*, in which the favorite little red-head, the "vivacious Beane," is seen to splendid advantage, and Mr. Gilday is already too well known as a first-class specialist to need any further comment; the Sparks Brothers in their humorous creations; the Three Brazzers may be seen in their leg mania specialty; Topack and Long have been retained, and Nully Pieris, notwithstanding our solemn warning last week, appears in a "mélange of melodies." The afterpiece this week, a production of Mr. Sheldon's, depicts some of the adventures in the career of Robert Macaire, and is presented with a powerful cast.

VOLKS GARDEN.

This week comedy and sketch for the after-piece is laid aside for the production of the rollicking, merry, laughing comic trick pantomime—one of the real old Fox sort which used to delight us years ago; the chief in this case being the popular young clown, Grimaldi Zeltner, who is ably assisted by August Seigrist, gymnast and pantomimist, as Pantaloon; Minnie Clyde, the vocalist, as Columbine, and Mark Murphy as Harlequin. In the olio preceding the *Fairy Pantomime*, which, by the way, is entitled *Hanky Panky*, in *His Troublesome Travels*, William H. Chace and Billy Buckley, who are well up in their business in burnt cork, appear in conjunction with the excellent actor, Sam

Norman, and always convulse the audience with laughter. The female vocalists this week are Ada Lauer, Lou Edwards and Lottie Blanchard, all of whom must be commended; T. E. Jackson and Inez Delew, character, change and sketch artists, appear both in black and white in a neat amusing sketch of Southern life; Clooney and Ryan, a first-class Dutch team, are meeting with great favor; T. P. Sullivan, baritone vocalist, and lastly Minnie Clyde, the sprightly "song-bird," appears in well rendered songs.

OUT OF TOWN VARIETY.

BROOKLYN.

VOLKS.—This house is closed this week, and they have just cause to congratulate themselves upon their success. The following people appear: Angie Schott in her specialty, The Devil's Statue, in which she assumes four different characters; the Brennans, Mr. and Mrs. R. A.; Capt. Geo. Liable, who is announced as being the smallest comedian and vocalist living; Harry Woodson, E. D. Gooding, Prof. Parker, A. W. Sawyer, Wingfield and Gregory, Billy Barry, Jennie Satterlee, and Sallie Thayer. Next week three benefits will be given. Monday to the proprietors; Wednesday to A. C. Moreland, director of amusements, and Saturday to Billy Barry. This theatre then closes for the Summer. Meanwhile extensive alterations will be made.

OLYMPIC.—This house is closed this week, and will remain so until the first week in June, when the company from Volks will occupy it and continue during the Summer season. E. D. Gooding, manager of the Olympic, plays at the Volks until his theatre reopens.

PHILADELPHIA.

NEW NATIONAL.—The chief attraction this week at this theatre is Mrs. W. N. Drew in the drama of The Octoroon, supported by a good company. It is drawing well. Charles Waterfield, Lynn Sisters, George Ellwood and Billy Carroll appear in the olio.

GRAND CENTRAL.—The new arrivals for the present week are Wellington Sisters, Sullivan and Curdy, Nellie Clark, Kenny and Mackin, Bella Bent, Lillian Thompson, Bella Clifton. Performance concludes with the Sultan's Harem. Business fair.

MILLER'S WINTER GARDEN.—Levantine and Earle, Mulligan and Morris, John Reese and Ada Mortimer, Rita Keller, and Capt. Reid opened this theatre on Monday last for the week.

NEW AMERICAN THEATRE.—The colored Pinafore troupe has returned to this theatre for one week only, opening on Monday last to a good house. The opera is preceded each evening by the drama Wrestling Joe, in which W. H. Langdon appears.

CHICAGO.

HAMLIN'S.—Fair attendance has been the rule here this week. Harry Thorne and Charles Christie were the principal attractions, appearing respectively as Cown and Pantaloon in Humpty Dumpty. Thorne is not a good clown, and Christie seems to have lost the old unctuousness which characterized his performances at the old Adelphi. The tricks were all ancient, and the scenery dingy. The stock, supplemented by several variety people, furnished fair support. Thatcher and Hume, McAuley and Howe, and Jennie Mince, and most of last week's people, were seen in the olio. The Poacher's Doom, with George Morris as the principal dispenser of powder, opened proceedings 19th. E. T. Stetson in Neck and Neck, Jas. B. Radcliffe, Haley and West, Leon Whetstone, Jennie Lindsay, and Mlle. Engenie, 20th, Milton Niles and co.

ACADEMY.—Harry G. Richmond enjoys considerable fame as an end-man in minstrel troupes, but either as a dramatist or white-face comedian he is a ghastly failure. His affair called Tramps last week was bad, but Our Candidate, said to be by Richmond and Von Boyle (his brother), takes the cake as one of the most villainously bad plays ever written. Richmond's comedy business is a sad sight, and Von Boyle's Chinaman, while it pleases the gallery, was very distasteful after the finished impersonation of Charley Parsloe. The only members of the company who are worth noticing are Bob Harrison, Alf McDonald, and Florence Stover, a pretty actress with a voice like Laura Don's. The house will now be closed for several weeks.

ITEMS.—John Muir, treasurer of the Academy, benefits Sunday, 25th, afternoon and evening. Alf and Lulu Wyman appear at the Academy, July 2, in the new comedy, Yakie, by M. Quad of the Detroit Free Press. E. T. Stetson still hangs on to Neck and Neck. Stetson isn't bad in Richelieu and Belphegor, and ought to shelve Forster's trash and try something equal to his abilities.

MAY TROT.—A versatile young actress, who seldom has a chance to appear, is now engaged at Hamlin's occasionally. She played, Columbus very prettily. Why is J. M. Freeman of the Academy stock an actor, or rather why does he draw the salary of a utility man? Everything he does on the stage smells of heaven in its rankness. Jas. Roche is now a fixture at Hamlin's. Chas. Wilson, late an usher at Hooley's, is now special policeman at the Academy. Charles A. Gardner, the Dutch comedian, has not shown up for some time at any of the variety houses. I conclude he has returned to his old occupation of guiding the livery steeds of a street car. Let us hope it is so. Forepaugh's Circus opens 19th on Lake Front, and James Robinson's show pitches tents on Halsted street. Robinson's Circus is under the management of George W. De Haven, and will run on the low price admission plan.

SAN FRANCISCO.

BELLA UNION.—The drama Tracked to Death has made a decided hit. It is in two acts and abounds in startling situations. Rena Maeder as Mary Gibbs, has a part that gives her an opportunity to present a very striking piece of character in a most artistic manner. F. G. Maeder, as Jack Long, is fully up to the requirements of the part, while the support by the company is all that could be desired. The olio includes the new flying trapeze act by the Valdis Twin Sisters; the Robinson Sisters in their artistic songs and dances and change acts; John Gilbert in his comic antics; Cummings and Harrington in Fun in a Kitchen; Razor Mania by Charley Reed, assisted by Bree and Casselli, with many other acts, are all well received. The performance commences with the popular male and female minstrels.

ADELPHI.—The production of Atlanta has been received with much favor. Savony as the King, George Atkins as the Usher, Victoria Lottus as Hippomenes and Harry Le Clair as Atlanta, were all in good form.

pecially the ladies) and rendered the characters with spirit and artistic talent. The minstrel first part is well selected and the ballads were admirably sung. The interlude is made up of the best acts of the really talented company, including The Happy Pair, by Waters and Kelly; Three O'clock in the Morning, by Le Clair and Sarony; Dutch acts by Jeff DeAngelis; Irish vocalists by John Dillon; Negro acts by Ford and Jones, and the Ancient Statues, all of which are well executed. Fin-Fin or, the Loves of an Outlaw, a tale of adventures among the beauties of the Spanish coast, has been received.

BUCKLEY'S VARIETIES.—This theatre having undergone entire renovation, re-opens to-day with a good company under the management of George Peters and Jim Honck ing.

INDIANAPOLIS, IND.

CITY GARDEN.—The drama, Oliver Twist, with Mr. and Mrs. Fred Felton, Arthur Sprague and Julia Robinson in the main characters, was the leading attraction the past week. The play was well presented and admirably acted. The olio was lengthy, and was replete with neat and amusing acts. The Costellos, Jennie Ray, Morris and Fields, Emma Wells, Harry C. Stanley and James Hearne were the participants. Closing this week: The Costellos, Wiley Hamilton, Alice Morgan, Henry C. Stanley, Emma Wells and Jenny Ray. Coming the week of 19th: Kernell and Bryant, Smith and Byrne, May Vernon, and Harry Morris' drama, Leopold Straus.

METROPOLITAN.—Reopened the past week by a variety troupe calling itself the Daisy Remington Blondes. Performance given was very light, and the patronage was thin. The vulgarisms indulged in by the end men deserve condemnation. Performers that lack ability to please, and descend to such methods to raise a laugh, should be driven from the profession. The few that deserve any notice are Ida Williams, May Marshall, Grace May, Daisy Remington and John Kelly.

LOUISVILLE, KY.

NOVELTY.—Lina Tottenborn commenced a week's engagement, 12th, playing to large houses during the engagement. She was well supported by Mose Fiske. Susie Parker won favor by her excellent singing. John Snyder, a comedian of great merit, also met with favor. Booked 19th: Mose Fiske and Susie Parker, opera-bouffe artists, and Wm. Noonan and Alice Bateman.

METROPOLITAN.—Charles Davis, supported by Emma Vera, played their third engagement at this house during the past week, to light business. Closing 18th: Charles Davis. Announcements: Nani Queen.

ITEMS.—Next week being the Spring meeting of the Louisville Jockey Club, variety managers are making unusual preparations at their respective houses for large attendance. Morris and Green, sketch artists, left during the past week for Madison, Ind., for a week's engagement, thence to Cincinnati, opening the 19th at the Coliseum for two weeks. Lina Tottenborn goes from here to San Francisco to fill a six weeks' engagement at one of the theatres in that city.

TOLEDO, O.

The only new arrival at the Adelphi, 12th, was Prof. J. M. Morris and his trained dogs, Jennie Hughes was heavily billed, but did not come. Closing 17th: Dave Walton, Weston and Fox, and Harry and May Gardner, to Detroit, and Prof. Morris to Grand Rapids. Opening 19th: Mlle. Fanchon's Folly troupe (fourteen people) and Della Shepherd.

COMIQUE.—Charles Welsh in Irish business, and Manning and Drew in clog dances, composed the fresh arrivals. Closing 17th: Manning and Drew and De Alva Sisters to Terre Haute. Opening 19th: Minnie Farrell, Charles Redmond and George Blake, Cory Sisters, Harry McHale, W. A. Robinson and W. A. Greggston.

RUFFALO, N. Y.

SHELBY'S ADELPHI.—The attendance during the past week has been good, and a large house witnessed the performance of May Fiske's Blondes Monday evening of this week. In addition to her troupe, Frank Bennett, Foster and Hughes, J. W. Mac, John Harris, William Diamond, Hank Wheeler, and Sam Bayless appear, making an unusually strong bill. For the following week the Pinafore burlesque is to be reintroduced, with Jennie Morgan, Alice Wren, Jennie Wren, Tilly Antonio, Oliver Wren and Frank Wright in the cast, with Manager Dan Shelby as the Admiral. Noon and McNish, song and dance, and Fair and Shields, Irish comedians, are also engaged. Frank Wright takes a benefit the 30th (Decoration Day), when an immense bill is to be offered, and a large number of prizes distributed.

HARTFORD, CONN.

NEW NATIONAL.—Business light to close the season. Chace and Buckley make a good team, and will another season prove a big card. The Daytones are at, but it would seem as though some new "biz" would improve their act. Billy Maloney and Mabel Gray were fair. In his single clog he is very fine. Lillie Howard has held her friends to the end, and leaves, after three weeks, as great a favorite as ever.

The event of the week was the benefit of Manager Newton Saturday afternoon and night, on both of which occasions he had the house packed. As a bill he gave the regular performance, and added as special attractions—the Smith Brothers, banjoists, very good; the 4 Aces, Tierney and Cronin and Lester and Allen. Such a reception we have rarely seen in the theatre, and it was deserved, for they do as fine an act as we ever saw. Following them came Frank Harrison, former stage manager, who sang a ballad in his best style, and was heartily cheered. Then came a couple of amateur boxes, followed by Prof. George Lewis of Providence and Mr. Creamer of New York in a friendly set-to. Next came Mitchell and Guilford, two Hartford boys, but not traveling at present. Their Irish song-and-dance was good. They go on the road again in the Fall. The concluding act was the shooting of glass balls thrown from a trap in front of the stage, by Ella Kemp, assisted by Den Howe, her instructor. It was a novel feature and was well received. Financially, Mr. Newton's benefit will not amount to much, as heaped neither time nor expense to secure such attractions as would satisfy all, and if not much richer in pocket, he has forged another link in the chain of friendship which enforces him and his friends, and its effects will last for many a long day.

Saturday night closes the season at the New National. Through this week we are to have Mlle. De Veste's Parisian Blondes, with Thorne and Watson and a host of other favorite people. On the departures, Lillie Howard to Providence; Chace and Buckley to Harry Maeder's; Billy Maloney and Mabel

Gray to Tivoli, N. Y.; the Daytones to New Haven; Den Howe and Miss Kent to Baltimore, and Fred Warren laying off for one week.

CINCINNATI, O.

COLISEUM.—The performance to-day will close the season. For the closing bill the management offers numerous attractions in the variety line. Sunday night next the Edwards, James S. and Katie, will be tendered a complimentary benefit by their many friends. I hope to see the house packed to the doors. They deserve a "bumper." The Coliseum after to-night will be open for any combination that may desire to play there during the Summer on shares.

VINE STREET OPERA HOUSE.—Business continues very good, and the performance given at present is as good a variety entertainment as we could wish to see. The enterprising managers spare neither pains nor expense in securing the best artists that the country affords. For this week, in addition to the old favorites who have been retained, will appear the boss fun-maker, Punch Walton, whose acts are all original, and whose every appearance is an ovation; Jessie Forrester, who is a serio-comic singer of no mean reputation; Lottie Walton, Tillie Graham, and a host of others. For the concluding piece, The Sultan's Dream, in which will be introduced the Zig-Zag ballet. Mr. H. Wood takes charge of the stage management to-morrow night, and a decided improvement can be looked for. "We propose to keep open all Summer; mark that!" says the manager to Mayor Jacobs. What's the Mayor going to do about it?

LOOKOUT OPERA HOUSE.—Robert Nickle, the prestidigitator, will be on hand this afternoon and evening. The rush to see him will, no doubt, be great. Oscar Willis, the O'Donahues, the Komellis, Cora Vance, Dan O'Brien, the great what-is-it, and George Davenport, will appear each in his own specialty. Seidensticker's full orchestra will give a superb concert in the main building to-day, both afternoon and evening.

ITEMS.—Conly and Healy and Ella Saunders leave for New York to-morrow night, to rest for the Summer. Capt. Boyton still continues to draw immense crowds at the Zoo. The manager of the Vine Street Opera House is going to put a patent fan in that house. Berry Mitchell, the great tragedian, is going to make a raid on Cincinnati next week. The Mayor has called on Gov. Bishop for troops.

PITTSBURG, PA.

WILLIAMS' ACADEMY.—The Freaks of Fortune comb. refused to pay Manager Williams a certainty, and he promptly canceled the engagement, which was to have opened to-night, 19th. The house will also remain closed next week. June 2, Richmond and Von Boyle comb.; June 9, May Fiske comb.

ITEMS.—Wade and Macleod, George and Marie Nelson, Grace Arnold, Mlle. Annetta Edwin Thomas.

ITEMS.—John Hart's Novelty comb., which played at the Academy last week, disbanded in this city. John Hart, the Parkers, and the three Rankins went to New York, and Punch Walton and Forrester to Cincinnati. Trimbles closed.

MISCELLANEOUS.

MILWAUKEE, WIS.—Metropolitan: John Slesky has everything his own way at present, the Milwaukee Theatre having collapsed again, and probably for good. A first-class troupe draws good houses. It is the usual variety business. New faces 19th: Hall and Williams, Lulu Peaks, Alice Smith, Lottie Ward, Stuart Sisters, Marsh Adams still continues as manager, and favors the audience with some of his clever sketches. Last week, the Marvin Sisters and John Taylor were quite an attraction. Departed 18th: Kennedy and Sherman, Indianapolis; Mlle. Eugenie, Della Leonard, Olive Dumont and Marvin Sisters, St. Paul, Minn.; John Taylor, unknown. From Milwaukee Theatre, 11th: Collins Brothers, Andy Morris, Ida Maussy, Chicago. Lew Benedict has gone to Chicago.

ST. LOUIS.—Comique: Everybody seemed in good humor on leaving the Comique last week, which belittled the usual good performance. Business still continues to be good, and the even tenor of this theatre for the Summer season is not likely to be disturbed. For next week we are promised Frank and Eva Bennett, sketch artists; Lottie Moore, statue clog artist; the Halseys, song-and-dance team, and Charles A. Grear, the Irish vocalist and dancer. Some good people from last week's bill remain, and Zantretta's new pantomime, The Skeleton Witness, will constitute the attractions.

JERSEY CITY, N. J.—Jersey City Varieties: Business steadily increasing, and Manager Hamilton's heart is nightly made glad by the enlarged number of shekels he receives. This week's bill is filled by the ever popular Dockstaders, Billy Bryant, Maude Florette, Mary Rice and Alice Beane. Departures: Ida Morris and Belle Le Verde to San Francisco; Sophie Thorne, Dolly Sharp and Sam Lang. Next Fall extensive improvements in the stage and auditorium are to be made. Some parties are erecting a new house to be devoted to variety on the upper part of Newark Avenue. Work has been commenced already.

WILLIAMSBURG, L. I.—Comique: There was a good show here last week, but it stopped rather abrupt Tuesday night. A constable took possession of the ticket box, to collect a sum sued for. He obtained about one-third of the amount. Frank M. Wills has the house for this week with following attractions: Quilter and Goldrich, Minnie Lee, Bryant and Saville, A. D. Kelly, Wills and Adams, S. W. O'Neil, Gabriel Osborne and Maude Oswald.

LANCASTER, PA.—Harry Guion, formerly manager of the Grand Central Theatre, Philadelphia, has leased Frank's Garden, where variety performances were given last Summer, and will turn it into a first-class variety theatre.

UTICA.—National: This place of amusement closed Saturday 17th, owing to warm weather and poor biz. Messrs. Nolan and Russell will reopen in September.

DATES AHEAD.

A.—Ames and company, Park Theatre, N. Y., this week.

B.—Bonchard, Don, Grand Opera House, New York, 19th week and next.

Burton, Lawrence, San Francisco, May 26, this week.

Bonnie, G. C., and combination, Philadelphia, this week.

Belgrade, Alice, and troupe, Chestnut Street Theatre, Philadelphia, this week.

C.—Claxton, Kate, and combination, Lowell, Mass., 23d; Burlington, Vt., 24th. Criterion Combination, Montreal, 26th, one week.

D.—Combs, June and combination, Indianapolis, 23d, 24d, 25th; Dayton, Ohio, 27th. Colville Folly Company, Cincinnati, this week.

D.—Denier's Tony, Humpty Dumpty troupe, with George H. Adams (Grimm), Burlington, Ia., 23d; Cedar Rapids, 24th; Minneapolis, Miss., 26th, 27th; Stillwater, 28th; Red Wing, 29th; St. Paul, 30, 31.

E.—Emerson's Minstrels, 20th; Wilkesbarre, Pa., 23d; Scranton, 24th; Pittston, 26th; Allentown, 27th; Lancaster, 31st.

F.—Emmet, Joe, and combination, Galey Theatre, Boston, this week.

F.—France, George and dogs, Council Bluffs, Ia., 26th, 30th, 31st.

H.—Haverly's Mastodon Minstrels, Park Theatre, Brooklyn, this week.

H.—Harrigan and Hart combination, Park Theatre, Brooklyn, 26th, one week; Museum, Boston, June 2, four weeks.

L.—Lilliputian Opera company, Lancaster, Pa., 27th, 28th.

M.—Macneley, Barney, Bush Street theatre, San Francisco, this week.

McDonough & Fulford's M'iss combination, Lafayette, Ind., 23d, 24th.

Mitchell, Maggie, Toronto, 22d, 23d, 24th; Kingston, 26th; Montreal, 27th, five nights; Biddford, Me., June 2nd.

McWade, Robert and troupe, Philadelphia, June 3, one week.

Mordant & Evans company, Chestnut Street Theatre, Philadelphia, 26th, one week.

Nobles, Milton, and combination, Rockford, Ill., 22d; Chicago, 26th.

P.—Pastor, Tony and troupe, Boston, 19th, this week; Utica, N. Y., 26th; Syracuse, 30th.

P.—Pattam, Katie, Chippewa Falls, Wis., 21st and 22d; Menomonee, 23d and 24th; Stillwater, Minn., 26th and 27th; St. Paul, 28th, 29th, 30th and 31st.

R.—Rice Surprise Party, Union Square Theatre, New York, four weeks; Boston, June 14th, six weeks.

Rice's Evangelists, Montreal this week; Boston, June 2, six weeks.

Raymond, John T., and Combination, Madison, 22d; LaCrosse, 23d; Winona, Minn., 24th; St. Paul, 26th, 27th, 28th; Minneapolis, 29th, 30th, 31st.

Robson and Crane, Globe Theatre, Boston, this week.

S.—Salsbury's Troubadours, San Francisco Opera House, New York, this week.

San Francisco Minstrels, Utica, 22d, Water-ton, 23d; Oswego, 24th; Syracuse, 26th; Rochester, 27th; Buffalo, 28th; Fen Yan, 29th; Canandaigua, 30th; Auburn, 31st.

T.—Thompson, Charlotte, New Haven Conn., 23d and 24th; Springfield Mass., 26th and 27th; Pittsfield, 28th.

U.—Union Square company, Haverly's Theatre, Chicago, this week.

W.—Ward & Barrymore Diplomacy combination Arch Street Theatre, Philadelphia, 26th, one week.

Weatherly's Frolics, Hartford, 22d; Holyoke, Mass., 23d; Lynn, 24th; Portland, Me., 27th; Bangor, 28th, 29th; Lewiston, 30th; Portland, 31st, and close season.

Wallack and company, Haverly's Theatre, Chicago, this week.

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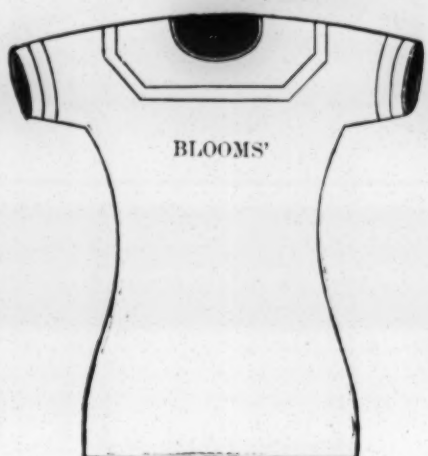
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Is this day dissolved by expiration of co-partnership. All claims against the late firm are as-
sumed by J. Alexander Brown, senior member, who will attend to their liquidation.J. ALEXANDER BROWN,
JAMES A. BARNES.

CARD.

Having had offers from managers throughout the country and desiring a more active life,
I have decided to retire from above firm. Managers and artists will pay all commissions due
the late firm to J. Alexander Brown, late senior member, as I have no further claim upon
them. Trusting that my friends will bestow their patronage so kindly accorded to me during
the past two years, upon my late partner, J. Alexander Brown, I remain,
JAMES A. BARNES.NOTICE.—I am ready to transact all business, either in Dramatic or Variety branches, and
have retained Mr. Harry A. Lee, corresponding secretary, who will be associated with me in
same capacity. Thanking all for patronage bestowed and trusting for continuance of same,
MAY 22, 1879. I remain, etc., J. ALEXANDER BROWN.**Hermann Linde in London.**

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Sadler's Wells Theatre.

(From the Standard of April 21.)

Mr. Hermann Linde, who yesterday recited
at Willis's Rooms the tragedy of Macbeth, is
an exception to the general run of platform
actors, inasmuch as he has distinct dramatic
ability, and is able to demonstrate the fact
when seated in a chair, with no aid from cos-
tume, scenery, or theatrical embellishments.
His voice is rich and very powerful, and
despite a decided accent, his elocution must
be pronounced exceptionally good, for he is
perfectly distinct (very much more so than
many actors of English birth and education),
speaks without any sort of affectation, and
even in rapid passages never loses clearness
and lucidity. The reciter is necessarily under
great disadvantages, as in the course of an
impassioned dialogue he cannot retain the
characteristics of either speaker, and must
make it very plain where one leaves
off and the other begins; thus entirely
dispensing with all the effects which
on the stage are obtained from the act of
listening and exhibiting emotions by facial
play and gesture. Behind the footlights Mr.
Hermann Linde will be seen to greater ad-
vantage, for his gestures are eloquent (in reciting
he is sparing of them, which is in itself a
merit), and his features are mobile and ex-
pressive. As a rule his effects are made with-
out extravagance, and his discrimination of
character is extremely clever. His exceptional
skill was warmly appreciated.Mr. LINDE may be addressed at Sadler's
Wells Theatre, or care of the Editor of THE
MIRROR, 12 Union Square, N. Y.**25 CENTS.****STURGES & CRONK'S
Theatrical Express.**Professionals arriving in New York will find
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